BAROQUE ARCHITECTURE AND SCULPTURE IN ITALY

BY CORRADO RICCI - ROME

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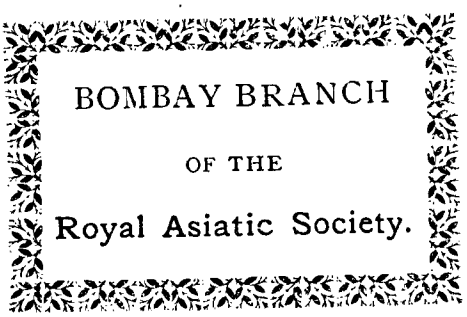

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ARCHITECTURE AND SCULPTURE OF THE ITALIAN ROCOCO PERIOD

The emotional faculties of the human soul are infinite, and it is the function of art to satisfy them all. Hence we shall find that when in different periods, one particular sentiment, or several such, prevail above all others, art takes the form most in harmony with the dominant taste. At the period of the Renaissance, general culture, and even life itself, we may say, was based upon antiquity; simultaneously, art returned to that ideal of calm and correct beauty which we call *classical.* During the Romantic period, melancholy became fashionable, and souls found a voluptuous pleasure in their own pain; art too became sombre, and veiled itself in sadness. Thus its manifestations were successively tragic, joyous and magnificent. Magnificence was the prevailing note when society showed above all things a desire to be astonished.

Wonder was the sentiment most in harmony with Baroque Art, according to the Baroque poet *par excellence,* the Cavaliere Marino:

È del poeta il fin la maraviglia
Chi non sa far stupir vada alla striglia.)*

This will explain why, at other periods, there were lightning flashes, so to say, of the Baroque Style; why, even in the 14th and 15th centuries, we find fugitive traces of its pomp in the plastic arts. The love of the stupendous made its claims felt even then; and if these were not very insistent, it was because other tastes were in the ascendant. But the tendency began to develop in the 16th century with Michelangelo, Correggio, Sansovino, and Vignola; it acquired a force which became boldness; it showed the happy audacities of the conqueror, the irrepressible eccentricities of the victor and the autocrat.

*) The aim of the poet is to *surprise.* He who cannot astonish us deserves a cudgelling.

Baroque Art was, indeed, a very gifted autocrat, full of talent, fire, and resource, who neglected nothing that could tend to establish the harmony and stability of his kingdom.

We shall see presently when and why the equilibrium broke down, and why this was one of the main reasons for the discredit of Baroque Art. For the moment, we will consider it in its equilibrium and its harmony.

Such a consideration will suffice to dispel the notion that Baroque art was insincere, as has been sometimes asserted; in other words, it is unjust to say that the 17th century invented the needs of a factitious enthusiasm, that it might have the pleasure of satisfying them.

Artists, as well as the public, inclined to this art because it answered perfectly to their taste. They may have sometimes vied with each other in the exaggeration of their principles, but neither the one nor the other ever dreamt of a drastic change in those principles.

For indeed, whether we look upon the Baroque Style as a spontaneous form of art expression, like many others, or as a phase necessary to the intimate development of art itself, we shall note, not only that it corresponded to the psychological faculty of astonishment and to the general conditions of public sentiment, but also that it was marked by similar characteristics in every artistic centre where at a given moment, it was evolved. In the sculptures of the altar of Zeus, as in those of Michelangelo and his disciples, we observe the exaggeration of the muscles even in the feminine forms, while in certain buildings, notably those of Baalbek in Syria, there are features which might have been designed by Bernini or Borromini.

Baroque Art was, in short, an art evolved in perfect good faith. Artists and theorists alike of-

ten appealed to the past and to reality; but they stultified themselves unconsciously when they formulated their calm and reasonable theories, in the persuasion that their art corresponded to their intentions. Lomazzo, who denounced all imitation and exaggeration, was even more baroque than the rest; Vignola was much more attached to antiquity in theory than in practice; Scamozzi adjured his pupils to use ornament with restraint and sobriety, especially in Doric buildings, the very ones he himself over-loaded most. It was by virtue of such good intentions as theirs that men finally came to the style of Fontana, Buontalenti and Giacomo della Porta. Such was the good faith of these artists that as early as 1591 G. B. Paggi thought he had discovered an inherent harmony between the art principles of his day, and the forces of Nature.

The accusations of falsity and of folly formerly levelled against the Baroque Style are no longer tenable. They were first enunciated at the moment when this exuberant though powerful art was wearying the world, after a domination of two centuries. If in the domain of the fine arts, societies advance along the path of progress, it must be admitted that the initial cause of such progress is the satiety engendered by the abuse of prevailing forms. The desire for new manifestations procures new enjoyment; but when the hour of reaction, or even of discredit has passed, history and criticism should return to the impartial exercise of their judicial functions.

It is to this violent reaction that we owe the appellation Baroque or Barocco, by which we now describe the style which reached its apogee in the 17th century; a similar reaction in the sixteenth century applied the invidious term *Gothic* or barbarous to Pointed architecture. The word Baroque has, it must be confessed, an opprobrious sense, whether it be derived from the Latin *Verruca*, a wart, the Portuguese *baroque*, meaning an irregular pearl. or the Greek *βάρος*, signifying weight, heaviness, or *Παραλλοπος*, which corresponds to mad, delirious. It is not known who first applied the term to art; but the word appears in 17th century Italian, as a philosophical term. A century later, it passed into the vocabulary of art with this definition: „A pretentious and eccentric style which came into vogue at the end of the 16th and lasted throughont the 18th century;" or: „a capricious style prevalent in Italy from 1580 to abont 1760;" or again: „the style which for two centuries heaped together all the products of the three kingdoms of nature."

* * *

It has been said that when one wanders through the ancient streets and squares of Siena, one's sense of fitness is outraged by the sight of pedestrians with umbrellas and over-coats, and that when, on the other hand, the Companies of the various *Contrade* sally forth equipped for the Pallio, or some religious confraternity passes along with faces muffled in cowls, a cross-bearer in front, one recognises the harmony that formerly existed between costumes and buildings, dwellings and inhabitants. The impression is perfectly sound. But why then, when we look at a Baroque building, do we not admit similar effects, and reason with the same justice? Why do we not allow that the lack of unity may result from the difference of costume, and the changes that have come about in the style of decorations?

Let as take the magnificent theatre interiors built by the Bibiena. Many critics consider them overloaded with consoles and balustrades, and tormented with curves. But if for the audiences of to-day (the men with bald or closely cropped hair in their tightly fitting gray or black coats, the women with their prim coiffures and discreetly rouged complexions), it were possible to substitute the resplendent public of the days when the Bibiena designed these theatres, the damasks, jabots, laces, embroideries, ribbons, feathers and flowing wigs, and if we could illuminate these with thousands of candles inside and ontside the boxes, would the architecture seem as heavy as it now does?

In the saloons of the Baroque palaces, the elaborately decorated stucco ceilings often seem about to crush us; but if we were to remove our miserable modern furniture, if we were to strip the walls of their cheap flowered papers, chromolithographs and little photographs, and replace them by the old imposing furniture, with its painting and gilding, the tapestries, candelabra, pictures and mirrors with frames in high relief, would not these ceilings seem to rise more lightly?

Would our Roman palaces seem to threaten to crush the anæmic crowd that hurries through our streets to-day, newspaper in hand, and our ill kept carriages, drawn by horses which exhibit more bone than muscle, if these could be transformed into a multi-coloured throng in every variety of

costume, circulating among the gorgeous coaches of princes, cardinals, and popes, adorned with joyous allegorical and mythological figures and gilded reliefs, lined with satin, driven by splendidly dressed coachmen, attended by magnificent lackeys, and drawn by great Saxony horses covered with rich draperies, pendants, and bows of ribbon, their heads crowned with nodding plumes of various colours?

Nor must the historian overlook the psychological relation between Baroque Art and the society which produced it, a society of conflicting faults and virtues, of heroism and debasement, of scientific initiative and of superstition, full, in a word, of contrasts and contradictions, of bombast and exaggeration, but sustained by the conviction that there was still much beauty to discover in the domain of art, much truth in that of science, much goodness in that of philosophy.

* * *

At this period, painting was less flourishing in Italy then in other countries, which could boast their Rubens and their Van Dyck, their Rembrandt and their Frans Hals, their Velazquez, perhaps even their Murillo. I must not be understood to mean that Italy could not point to manifestations of pictorial art of a very high quality, even at this moment; the contrary is sufficiently proved by enumeration of artists scattered throughout the country, Michelangelo da Caravaggio, the Baciccia, Pietro da Cortona, Luca Giordano, and the vivacious Bolognese School formed by the Carracci. Yet it must be admitted that while the Italians did not not lack talent and application, the Flemings, the Dutch, and the Spaniards were uplifted by the inspiration of genius, and the fire of enthusiasm.

But in the domain of architecture and sculpture, the Italians held the first place; in these arts they produced a genius worthy to rank with Rubens, Rembrandt and Velazquez, in the person of Gian Lorenzo Bernini. His facility of conception was equalled by the ease with which he translated his ideas into buildings and statues. He was a supreme master of effect; the greatest difficulties seemed but to stimulate him to the invention of the most skilful expedients, and in him the sense of the grandiose attained its highest expression. The problems he solved when he designed the Colonnade of S. Peter's and carried out the transformation of the Scala Regia in the Vatican give us the full measure of his extraordinary skill.

His versatility was amazing. He painted pictures in the style of Poussin, drew portraits and caricatures, executed colossal statues for bridges, fountains, public sites and churches, and statues of smaller size for galleries and saloons; he built magnificent palaces, modelled ornaments for litters, designed mosaic pavements and coaches, erected obelisks, enframed coats of arms, wrote comedies and satires, painted scenery for the theatre, invented surprise machines, compounded fire-works, raised catafalques, and arranged masquerades, animating every thing he touched wirth a spirit of resourcefulnes, subtlety, courage and audacity.

The incessant struggle in which he was engaged against envious rivals, the attacks of the ill-disposed, and even of his own brother, did not discourage him. He worked incessantly, and for all sorts and conditions of men; he worked for his own delight, as well as to satisfy the demands of kings, princes and popes, who loaded him with riches and honours.

Like the magician of a fairy-tale, he moved mountains of marble, lakes of molten metal, and the streams of rivers, and transformed them all into works of art full of seduction and vigour. It is to him and his contemporaries that the technique of sculpture owes the perfected methods now in general use. Thanks to him, also, marble took on a melting and almost pictorial splendour according to its character and colour, whether striated or opaque, speckled or polished. He modelled stucco *in situ* with astonishing rapidity, and a fire and vivacity never as yet surpassed.

Rome and many other large towns owe to Bernini their present aspect and their abiding character. Do not Naples, Genoa, Bologna, Lecce and Palermo impress us as Baroque cities? Michelangelo and Vignola had, it is true, laid the grandiose impress of their creations on Rome, but the decorative character, the *mise-en-scène*, as it were, the perspective of the most admired portions are the work of Bernini and of his pupils.

I would point, in support of my contention, to the Piazza di San Pietro, with the curving flanks of its quadruple Colonnade, its gigantic fountains with their iridescent cascades; the Piazza Navona with the Church of Sant' Agnese, Borromini's masterpiece; the Palazzo Pamphili by Girolamo Rainaldi and the three fountains with their numerous figures; the Piazza di Spagna, the lower part sparkling with light reflected from the waters that inundate the Barcaccia, and the upper part climbing to the

Church of La Trinità dei Monti by the majestic steps of Alessandro Specchi; the group formed by the churches, Santa Caterina da Siena, San Domenico and San Sisto among the clustering trees of the Aldobrandini gardens, perched apon the great walls as in the hanging gardens of Babylon; the mighty masses of San Giovanni Laterano, and of the Vatican; the small, retired but nevertheless majestic Piazzi of Trevi, Sant' Ignazio and Santa Maria della Pace.

These, rather than Forum or Palatine, mediaeval or Renaissance buildings, are the features which give Rome its grandiose and sumptuous character; this character seemed essential to Popes like Sixtus V, Paul V, Urban VIII, Innocent X, and Alexander VII; they wished to show by this means that the overthrow of Catholicism in many European countries had not robbed it of its economic power or its moral empire.

All the great towns of Italy began hereupon to imitate the splendour of the Roman buildings; everywhere churches arose, and colossal palaces, the works of skilful architects, not always natives of the places in which they flourished. A list of these would be interminable. We must be content to mention the most distinguished. In Rome and a large part of the States of the Church, including Umbria and the Marches, the following were active: Giacomo della Porta (1541—1604), Carlo Maderna (1556—1629), G. B. Soria (1581—1651), the Longhi, Pietro Paolo Floriani (about 1630), Bernini (1598—1680), Francesco Borromini (1599 — 1667), Alessandro Algardi (1592—1654) Pietro Berrettini da Cortona (1596—1669), Vincenzo della Greca (working in the first half of the 17th century), and the two Rainaldi, Girolamo (1570—1655) and Carlo 1611—1691); Carlo Fontana (1634—1714) etc.; in Piedmont we find Ascanio Vittozzi (d. 1615), Guarino Guarini (1624—1683), Francesco Gallo (1672—1750), Filippo Juvara (1685—1735); in Lombardy, Francesco Maria Ricchini and G. B. Pessina (working in the first half of the 17th century); in Liguria, Antonio Rocca and Gregorio Petondi; in Venetia, Vincenzo Scamozzi (1562—1616) and Baldassarre Longhena (1604—1682); in Emilia, G. B. Aleotti callled L'Argenta (1546—1636), Luca Danesi (1598—1672), Bartolomeo Triachini, Bartolomeo Provaglia (d. 1672), Bartolomeo Avanzini (working between 1630 and 1670); in southern Italy, Francesco Picchiata (d. 1690), Francesco Grimaldi, Cosimo Fanzaga (1591—1678), and many others. Tuscany, always cautious and correct, remained graceful and composed in her art, and produced architects, who clung to the old tradition, and so attracted little attention. Some names, however, must not be passed over in silence; we may instance Giulio Parigi, Gherardo Silvani, who died in 1675 almost a centenarian, and his son Pier Francesco (1620—1685). In their hands, Tuscan architecture was a continuation of that in vogue under Cosimo I, which, carrying on the tradition of Michelangelo in the persons of Vasari and Ammanati, persisted in that of Buontalenti under the Grand Duke Francesco.

* * *

It would have been easy for the architects of the rest of Italy to follow in the same path. An unswerving adherence to the very definite rules established at the Renaissance would have enabled mediocre artists to compete with the greatest with every chance of success. Happily, let us not be afraid to say, men began to feel a beneficent weariness of these rules, which prepared the way for liberation.

The cupola of S. Peter's was the first and most powerful affirmation of this enfranchisement, besides being the model for the Roman churches of the new type, in which the bell-tower loses much of its importance. From this time forth, belfries became small, humble and unobtrusive; even Bernini, who had no great liking for cupolas, was not able to bring belfries into favour again, although he gave them much architectonic richness, and set them on either side of the principal façade, a practice which found many imitators.

When we look down on Rome from a height, we see hundreds of cupolas raising their heads, all more or less resembling their majestic mother, who seems to be watching over them with admirable calm and solemnity.

In the interior, the churches consisted of a vast hall flanked by chapels, or in some cases of two narrow aisles, generally sustained by pilasters. The vaults are nearly always barrel vaults, decorated with stucco, or more often still, with a mixture of stucco and painting. The architectonic motive of the exterior is worked out without any relation to the interior, like a perfectly independent design. Looking at the façade of Santa Maria in Via Lata by Berrettini, no one would suppose the church to have two aisles; facing that of San Marcello, designed by Carlo Fontana, could we imagine that the interior is single-aisled?

Generally, however, these façades are divided into two storeys, a lower one with columns and half columns, and an upper one with pilasters. The wider lower storey is related to the narrower upper storey by floral decorations (festoons or palms), or by heavy consoles and volutes, which latter are merely amplifications of a motive already used in the 15th century. It is to be seen in Santa Maria Novella at Florence, in San Francesco at Ferrara, in the Cathedral at Turin, in Sant' Agostino and Santa Maria del Popolo at Rome, and elsewhere.

Such was the dominant type of the Baroque church; but this did not preclude occasional essays in churches with a central space, in which magnificent results were obtained; thus Bernini showed an elegant freedom in his adaptation of the Pantheon to the construction of Sant' Andrea Quirinale and the church of Ariccia.

But, to my mind, the finest church of the 17th century on these lines was conceived by Baldassarre Longhena, the architect of Santa Maria della Salute at Venice. When we descend the Grand Canal in a gondola from the Accademia eastwards, this admirable building presents a fresh spectacle at every turn; at one moment a graceful curve appears, the next it is hidden by a sinuous console which melts away in its turn; this play of light and shade, combined with the perpetual shimmer of the water, gives extraordinary animation to the building. Only a narrow academic spirit could have condemned it as "a miracle of arbitrariness;" as if the way of art were not very often an arbitrary way!

The most surprising quality perhaps of the Baroque architects is the care, almost amounting to a passion, with which they brought every minor detail into harmony with the grandiose aspect and the splendour of the monument as a whole. Altars, confessionals, ciboriums, fonts, organs and desks, altar-frontals and reliquaries, candelabra, canopies and banners, all are treated with equal richness, all are the objects of an equal effort. Holy water stoups, formerly isolated basins or cups, were now attached to the columns and pillars of the building, while confessionals were introduced among the mouldings that sustain singers' tribunes, balconies, and even cenotaphs.

But conceptions even more varied and felicitous were applied by Baroque art to the designing of tombs. The Renaissance tomb was sober and restrained in Rome and Tuscany; at Venice it was rich, and adorned with many statues, the general effect being similar to that of a polyptych. The figure of the defunct rising upon his elbow in accordance with Etruscan tradition, had a great vogue after the tombs sculptured by Sansovino for Santa Maria del Popolo. The small architectural tomb, with an inscription between two pillars or small columns, and an oval niche for the bust of the deceased became very popular in the 16th century. The example of the Medici tombs further gave rise to the introduction of a multitude of allegorical or symbolic figures, which had heretofore been relegated to bas-reliefs or accessory decorations. The 17th century welcomed all aspects and all forms, and treated them with a breadth and freedom that sometimes verged on exaggeration. Around their tombs, these artists lavished genii and feminine figures with plump forms and smiling faces, between the draperies of coloured marble ornamented with gilded bronze, while on every side, skeletons and death's heads peer out, with terrifying and grotesque grins.

Marble polychromy achieved a richness hitherto unknown; from the altar-frontal and the tomb, it passed to the altar itself, to the pavement, and the pillars of the vaults and lunettes, in the decoration of which skilful painters and vigorous modellers of stucco vied with each other.

In Italy, the art of stucco ornament was a heritage from Etruscans and Romans; as is well known, they have left us admirable samples of their skill in this domain. The Middle Ages never lost sight of this tradition, as we may see at Ravenna and at Cividale in Friuli; the Renaissance revived it, the 16th century gave it new vigour; but it was in the 17th century that work in stucco reached its fullest development.

The Baroque artists gave it an importance equal to that of sculpture; the greatest artists saw nothing derogatory in passing from marble and bronze to stucco. Among those who worked in this medium were Alessandro Vittoria, Gian Lorenzo Bernini, Ercole Ferrata, Antonio Raggi, Camillo Rusconi, Giacomo Serpotta and Antonio Calegari. The splendour of marble and the sombre vigour of bronze were never abandoned for stucco; but it completely superseded terra-cotta both for statues and ornament. All that Jacopo della Quercia, Niccolò dell' Arca, Mazzoni, Begarelli, and Alfonso Lombardi had executed in terra-cotta was transferred by their successors to stucco; and this material, rich and fragile as the other had been

sober and durable, was used even on the exteriors of buildings.

* * *

If we pass from the churches to the palaces, we shall notice at once that the decorative style varies very little; but, on the other hand, the architectonic sentiment is totally different. At Venice, Longhena followed in the footsteps of Sansovino; the lower part of his palaces is built of rusticated stones and surmounted by two storeys with balustrades, and large round-headed windows flanked with columns. At Verona and Vicenza, the persistent influence of Palladio manifests itself in the tall columns like buttresses, rising to the upper cornice. At Genoa, architects went on building palaces in the style made fashionable by Galeazzo Alessi. At Bologna, the buildings have a very individual character, due to the habitual use of porticoes. The Roman structures adopted a certain pomp and solidity of aspect, derived from the colossal ruins of antiquity and the buildings of the second half of the 16th century, in which Michelangelo's influence was most apparent. The façade of the Barberini Palace is identical with that of the Palazzo Farnese which looks upon the Tiber.

The Marches and Romagna imitated Rome; Milan combined the principles of Roman and Genoese architecture, the first transmitted to her by the Pellegrini and Tibaldi, the second by Alessi. Finally, Naples, Lecce and Sicily also felt the influence of Spain.

It should be noted that the architectural organism is especially solid in the Roman palaces, and in buildings inspired by these. Very often, the simple and robust façade is only relieved by a doorway with three connected openings, as at Montecitorio. But more frequently still, the portal consists of one large bay with an architrave or a round-headed arch (very seldom modified or pointed) surrounded by rusticated stones between two columns; it serves to support a balcony. On the doorways and balconies, and sometimes also at the angles of the building, are large shields and coats of arms, which would by themselves suffice to show the prolific fancy of the Baroque artists. Everything serves them as a pretext for ornament, in which they intertwine monsters which twist and struggle, human figures, and animals in the midst of a profusion of flowers, fruit, sea-shells and coral. The lunettes over doors and windows on the ground floor are filled in with gratings of hammered iron, elaborately worked and very heavy, designed to harmonise with the heavy adjacent mouldings. But this solidity is not detrimental to the general design, which is developed with the utmost lightness and luxuriance; the gratings produce an effect of mingled strength and elegance.

A brief examination of the various parts of the palaces will now enable us to define some of the characteristics which were evolved more particularly in the 17th century.

In the buildings of the Renaissance, the main doorway opened into a relatively modest entrance with lateral doors, giving access to magnificent inner courtyards surrounded by loggias. This was the arrangement in the most important palaces, such as the ducal palace at Urbino; the Giraud, della Cancelleria and di Venezia Palaces at Rome; the Strozzi and Riccardi Palaces at Florence, and the Bevilacqua Palace at Bologna. The atrium with columns began with Antonio di San Gallo, Vignola, and more especially Alessi, who at Genoa connected the vestibules of several palaces to enhance the effect of the perspective. From the atrium we pass into the inner court, and here the Baroque artists followed the Renaissance design; their courts are generally square with a double row of loggias; they preferred, it is true, the twin columns which were popular at Genoa as well as at Milan, Padua, Bologna, Florence and Rome; throughout Italy, courts resemble each other much more closely than façades. Thus the plan of the court of the Brera Palace, at Milan, by Ricchini, is identical with that of the Borghese Palace at Rome by Martino Longhi the elder, and that of the University of Genoa, by Bartolomeo Bianco.

When, for lack of space, it was only possible to follow up the atrium by a small court, it was usual to construct a niche in the wall facing the entrance door, and to place in the niche a statue, a fountain, sometimes a landscape, painted or modelled, and very often architectural perspectives, optical illusions designed to increase the apparent size of the court.

In the Middle Ages, stairs were steep and narrow; during the Renaissance, they were enlarged to some extent, but they remained comparatively small, as we may see in the palace of Urbino, in the Riccardi and Strozzi Palaces at Florence, in the Castello at Milan and elsewhere. Bramante introduced the so-called *cordonate*, and

spiral stair-cases; his example was followed by Vignola, and later by Bernini and others. It may be said that every important palace in Rome (from the Vatican tho the Casino of the Villa Borghese, from the Palazzo of the Via Giulia to the Barberini and Borghese Palaces) had its spiral staircase. But all these staircases occupied a relatively modest space. Those which the Baroque architects constructed, on the other hand, increased to such proportions that they invaded half the palace. Genoa and Bologna had examples even more magnificent than Rome; each of these cities gave a special character to its staircases. At Genoa, the staircase was put in the vestibule; at Bologna, the stairs were built in a lateral space, in order to leave the entrance free. One of the reasons for the introduction of the staircase in the vestibule at Genoa, was the limitation of space caused by the inequalities of the ground on which the city stands; the palace stood upon a slope; the ascent began on the threshold, so to speak. However, monumental staircases are to be found in all the Italian cities, from Venice to Palermo, from Turin to Naples.

We have still to note two other features of the princely palaces of the 17th century: picture galleries and libraries. Architects made special arrangements for the bestowal of collections of pictures and statues, as we know from several famous examples in Rome, in the Colonna, Spada and Doria-Pamphili palaces. On the ground-floor, statues and busts were ranged on pedestals and brackets; on the upper storeys, the walls were hung with pictures, which were often made to fit a given space and adapted to the measurements imposed by symmetry or architectural decorations; the large pictures were cut down, and the small ones enlarged. In the intervening spaces huge mirrors, plaques and candelabra were displayed. The walls were hung with damask or tapestry, the ceiling was richly decorated with stucco and paintings.

The libraries, which were more extensive in monasteries than in palaces, consisted of large halls filled with carved furniture as solemn as funereal monuments. But scholars were not numerous in those days, and the convenience of readers was but little consulted. The book-shelves, which were generally very lofty, were in two storeys, separated by a circular gallery. Large windows admitted the light from above. Every thing was uncomfortable; it was difficult to reach the books, to study them at ease, and even to ventilate the room.

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The *genre* of all others in which the talent of the Baroque artists found its fullest and most capricious expression was the construction of fountains. To this they applied the most fantastic forms of architecture, and these accorded well with the restlessness of water, now falling into broad pools, now rising in delicate spray, like an iridescent mist, now rushing down in abundant cascades. It gushed sometimes from the mouth of a God or a monster, sometimes from that of a Triton or Siren, Moses or Neptune, a marine or a river-god, a serpent, a dolphin, a horse, a lion, the beak of an eagle, the jaws of a griffin or a dragon; on every side, these were supported by nymphs and cupids. The talent of the designer adapted itself with admirable facility to the exigencies of the situation, and turned the force and volume of water to excellent account. In open spaces or squares, artists set up isolated fountains, centrally planned, so to speak, and rising in pyramidal form, save when such fountains formed the façade of a building, like the Fountain of Trevi, or the Acqua Paola at Rome. In narrow streets, on the other hand, and in courts, fountains were always set against the wall, whereas in parks, the level open spaces allowed them to extend at pleasure, and the steep inclines gave opportunities for leading the water over steps, or bringing it down in miniature cascades. The various forms of the fountains were determined by the quantity of water at the disposal of the artist; the Fountain of Trevi has the appearance of a dam, in a river which is rushing over rocks; but when the water merely trickles drop by drop, he gives us a nymph rising from a basin and wringing out the moisture from her hair. When the stream rushes down tumultuously, impelled by its natural altitude, the architect makes it escape by a hundred vertical or curved jets; the water which rises sluggishly is collected round a boat which seems to be sinking, as in the Piazza di Spagna, at the Villa d'Este at Tivoli, and the Villa Aldobrandini at Frascati. The vigorous but slender water jet is multiplied by descending successively into several superimposed basins of increasing size, and thus the same effect is won in the descent as that of an ascending column of abundant volume and energy.

When a city lacked springs, and had only wells

and cisterns, the artist constructed well-heads with columns such as we see in many monasteries, and the richly decorated *veri* or fountain wells of Venice, the height and the curves of which are so well adapted to the attitude of the drawer of water, while the wide ledges serve as a stand for pails and bowls.

Certain towns in the valley of the Po, Padua, Mantua, Modena, and above all, Bologna, to say nothing of less important centres, acquired a very individual character from the construction of arcades which extend for considerable distances. Bologna, indeed, was connected with the suburban parish of the Alemanni by an arcade a good kilometer in length, and with the Sanctuary of the Monte della Guardia, some three kilometers off, by an uninterrupted series of 666 arches built between 1674 and 1739.

It was to protect themselves from the heary snow-falls common in the district that the inhabitants of the lower valley of the Po had recourse to the expedient of arcaded porticoes; they were very magnificently developed at Bologna in particular, which was more exposed than any of the other cities to the rigours of winter. All, or nearly all the streets here are flanked by open galleries; the Bolognese first began to erect them in the 13th century. At first they had been supported merely by wooden beams, but they gradually assumed a more beautiful and more dignified form as art progressed and wealth increased. The original wooden piers were replaced by pillars of brick or stone, with elaborate marble capitals. This wealth of columns and vaults and arches, sometimes in alignment on either side of the street, like the aisles of a basilica, sometimes curving like an avenue of trees along the banks of a canal, here dark in contrast to a sunny piazza, here sun-illumined in contrast to a dark winding lane, produces a play of lines and light which must have proved very stimulating to the great perspective and scenographic school which flourished at Bologna for two centuries. This school, in its turn, became a source of inspiration for later architects in some of their most effective achievements.

* * *

It was in the second half of the 16th century that the gates of cities lost their likeness to fortified towers with their donjons and draw-bridges. This had been respected by the art of the first Renaissance, too fragile as yet to adapt itself to forms demanding a combination of robustness with artistic feeling. The perfect fusion of these two qualities is due to Sanmicheli, Michelangelo, and Alessi, who designed city-gates which united nobility of line and great solidity. The Baroque artists transformed them into veritable triumphal arches. They consisted generally of a lofty arch, flanked by double columns surmounted by an entablature with a pediment. Sometimes the columns are replaced by pilasters at the sides. Of course these doorways were suggested by the ancient Roman gates and triumphal arches.

The period of political tranquillity which had followed upon the warlike and stormy era of the Renaissance suggested the transformation of these military structures into triumphal monuments. Thenceforth there were no more donjons, battlements, machicolations or drawbridges. Outside the gates lay the quiet country with its well-tilled fields, and the villas in which the art of the 17th century was to find a fresh development.

As the fortified castles of the nobles were the most sumptuous buildings to be found among the mountains and fields, the force of tradition imposed them upon architects as models for the country villas they began to create. A great many were built in the 17th century on the plan of fortresses with four towers at the angles, like the castles of Ferrara, Torchiara, and a hundred others. The Villa Ambrogiana was built at this period near Florence on the site of an ancient castle of the Ardinghelli family, and the type persisted to the 18th century, as may be seen in the Villa Rezzonico, at Bassano in Venetia.

It is interesting to see how the towers erected on each side of the building, were gradually transformed into two large wings, or, in other words, into two lateral structures, a transformation effected to evade the annoyance of perpetually going up and down the stairs of the inhabited towers, the wings offering the advantage of floors on a level with the body of the dwelling.

This development may be studied in the so-called Castello of Agliè in Piedmont, in the Villa Rospigliosi at Lamporecchio, and to a certain extent also in the Casino of the Villa Borghese in Rome, where it may too be noted that the central body of the building rises above the two front wings in the manner of a donjon, thus affording a second type which may further be observed in the Villa Piccolomini Lancillotti at Frascati, and at the Este Palace at Belriguardo in Ferrara.

These 17th century villas were surrounded by immense parks of almost royal splendour, adorned with fountains, lakes, cascades, statues, flights of steps, balustrades, vases, urns, columns, seats, sunlit meadows contrasted with dense and sombre woods, and brilliant flower-beds, alternating with wild spaces reserved for pasturage or hunting. The spots which are most deserted, most ravaged by the flight of time, are of all others the most poetical; and I think there can be few pilgrimages which evoke a deeper emotion than a lingering walk through the leafy solitudes of a 17th century villa, where leaves, birds and waters seem to lament in unison over the inexorable decay of these sumptuous abodes of pleasure and well-being.

* * *

The true Baroque Art is often confounded with that of Michelangelo and the *epigoni* of the Renaissance, which furnished it with forms and ideas, and also with the Rococo Style, which transformed its solid, vigorous and emphatic qualities into lightness and fragile grace. In France, Baroque art coincided with the reign of Louis XIV, while the Rococo Style flourished under Louis XV. In Italy, with her numerous states of greater or less importance, the two styles cannot be attached in the same manner to any prominent personality; but it may be said that Baroque art in its essential features persisted here longer than elsewhere, and began to decline only towards the middle of the 18th century. The Rococo Style gradually found its way from Northern Italy towards the South, after making its first appearance in Piedmont and Lombardy. Rome was the last to yield to its influences; her great tradition was hostile to puerile, though graceful forms, and to an elegance which was factitious and mannered. Baroque Art, on the other hand, had triumphed there, because its accents had harmonised with the sonorous voices of ancient Rome.

CORRADO RICCI.

(Phot. Anderson)

Rome. Beginning of the Colonnade of St. Peter's, by Bernini (1656—1663).
Fountain by Carlo Maderna (c. 1610)

(Phot. Alinari)

Rome. Colonnade of St. Peter's (1656—1663) by Bernini; Façade (1606—1686) of the Church by Carlo Maderna. Cupola by Michelangelo, 1547

Rome. Colonnade of St. Peter's (1656—1663), by Lorenzo Bernini

(Phot. Gargiolli)

(Phot. Anderson)

Rome. Piazza di Spagna and Church of Trinità dei Monti. Fountain by Pietro Bernini (1629), steps by Francesco de Sanctis (1722—1724). The obelisk erected in 1789; the Church rebuilt in 1595

(Phot. Alinari)

Rome. Piazza del Popolo. On the left Sta Maria di Montesanto (1662) Design by Carlo Rainaldi; to the right Sta Maria dei Miracoli (1663) Design by Rainaldi; modified by Carlo Fontana

(Phot. Alinari)

Rome. Sta Maria della Vittoria (1605), by Carlo Maderna

(Phot. Alinari)

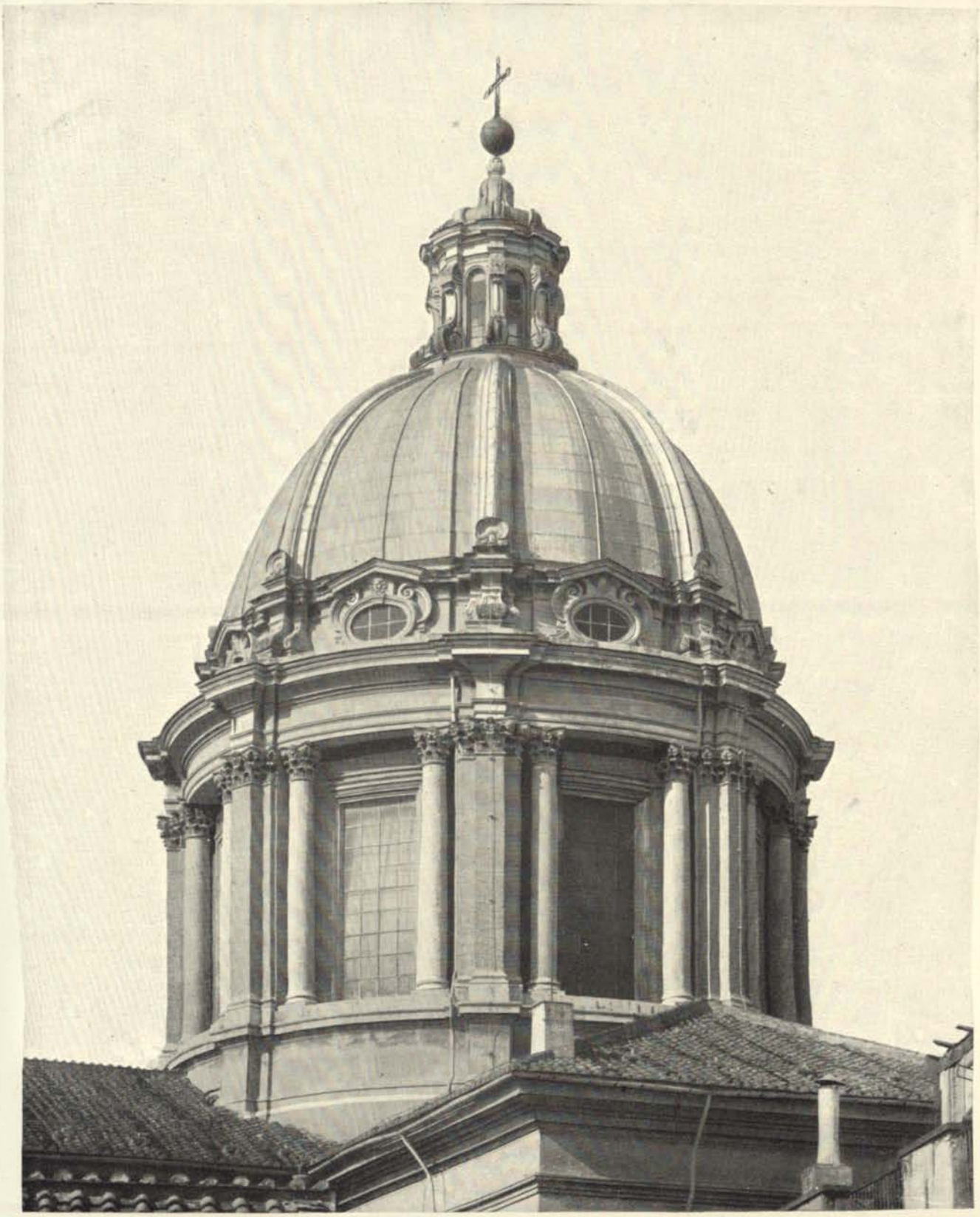
Rome. SS. Vincenzo e Anastasio (1600), by Martino Longhi the Elder.
Portion of the Façade

Milan. S. Alessandro, begun in 1602. Design by Lorenzo Binago

(Phot. Brogi)

(Phot. Alinari)

Brescia. Cathedral (1604) by G. B. Lantana



(Phot. Moscioni)

Rome. S. Carlo al Corso (1612). Cupola by Pietro Berrettini da Cortona

(Phot. Alinari)

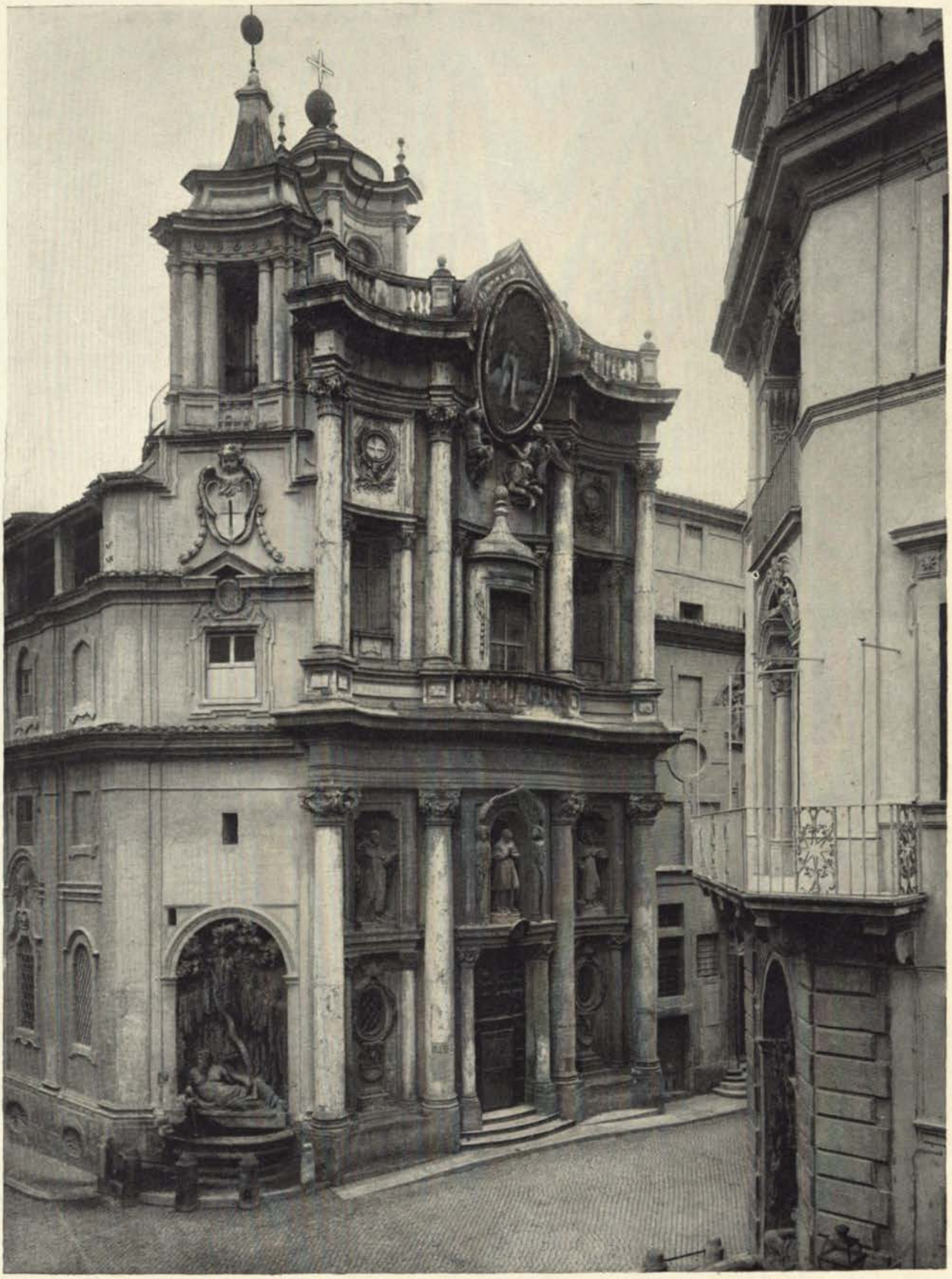
Venice. S. Maria della Salute (1631—1656), by Baldassarre Longhena

(Phot. Alinari)

Rome. SS. Domenico e Sisto (1623) by Vincenzo della Greca

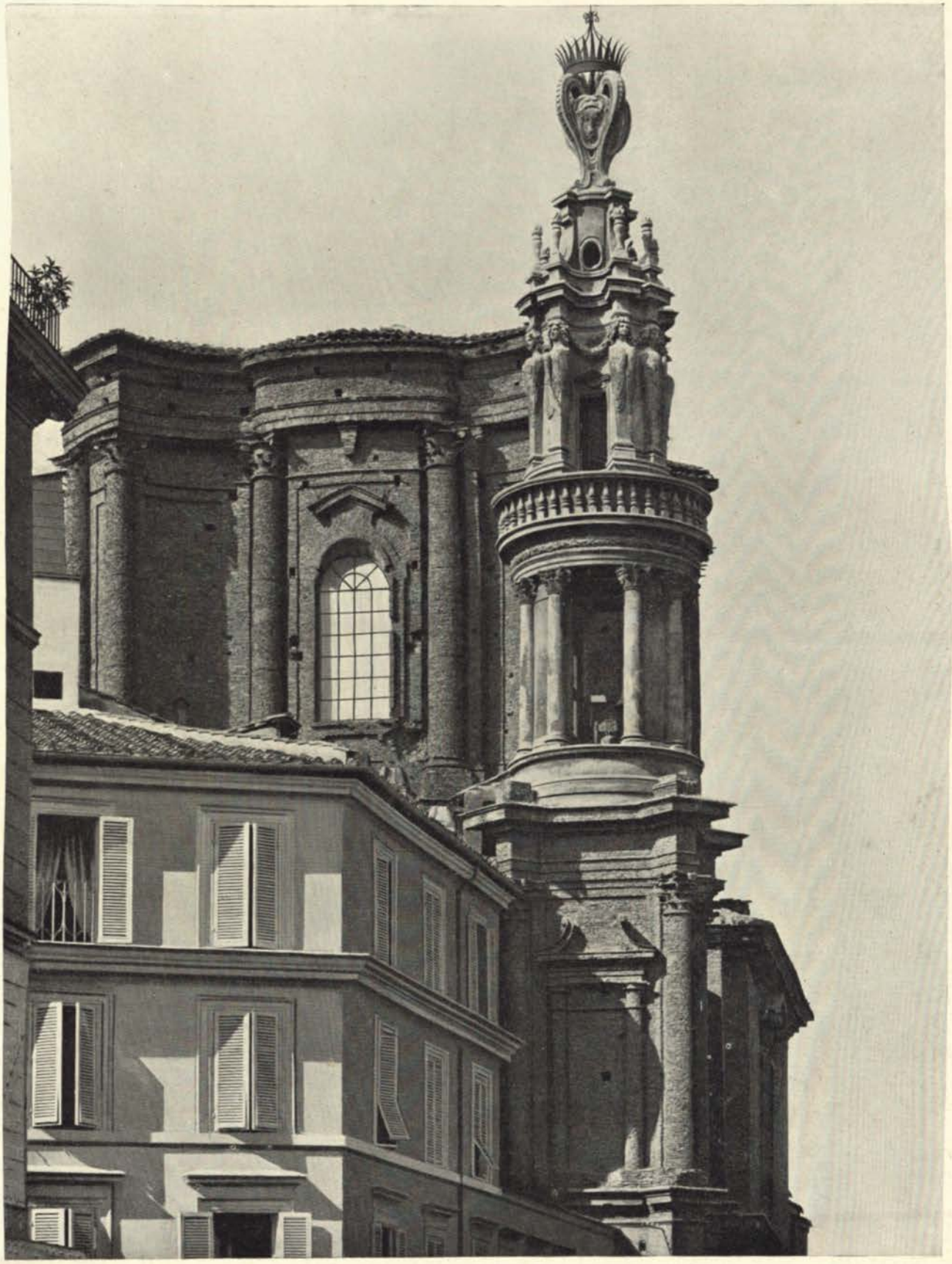
(Phot. Moscioni)

Rome. SS. Domenico e Sisto (1623) by Vincenzo della Greca. Steps



(Phot. Alinari)

Rome. S. Carlo alle Quattro Fontane (1640), by Francesco Borromini



(Phot. Alinari)

Rome. S. Andrea delle Fratte. Belfry (middle of the 17th century), by Francesco Borromini

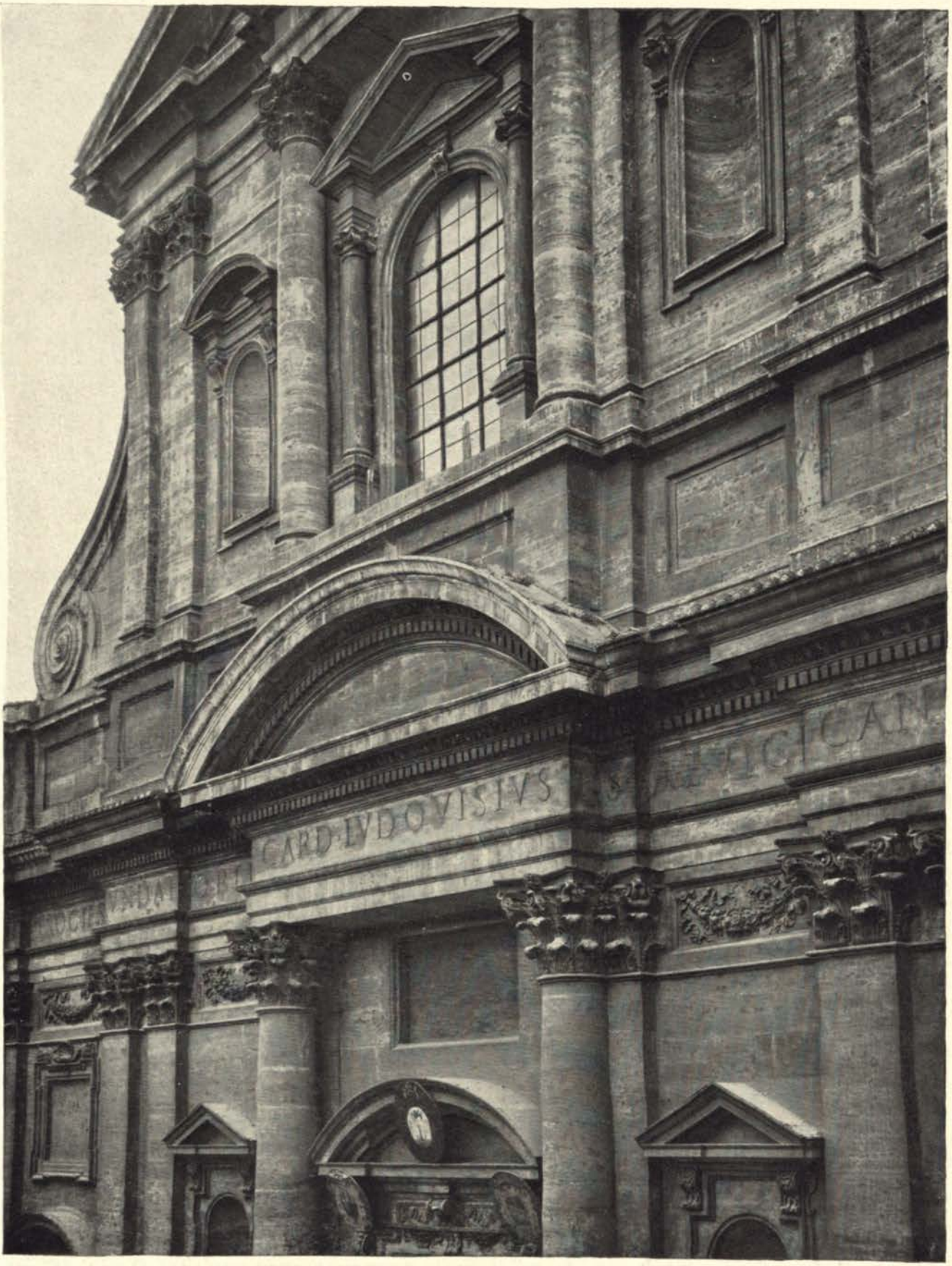
(Phot. Moscioni)

Rome. S. Agnese in the Piazza Navona (1645—1650), by Francesco Borromini. Belfry

Rome. S. Agnese in the Piazza Navona (1645—1650), by Francesco Borromini (Phot. Alinari)

(Phot. Alinari)

Rome. S. Maria della Pace. Façade (1655—1667), by Pietro Berrettini da Cortona



Rome. S. Ignazio. Portion of the Façade (1650) by Alessandro Algardi (Phot. Alinari)

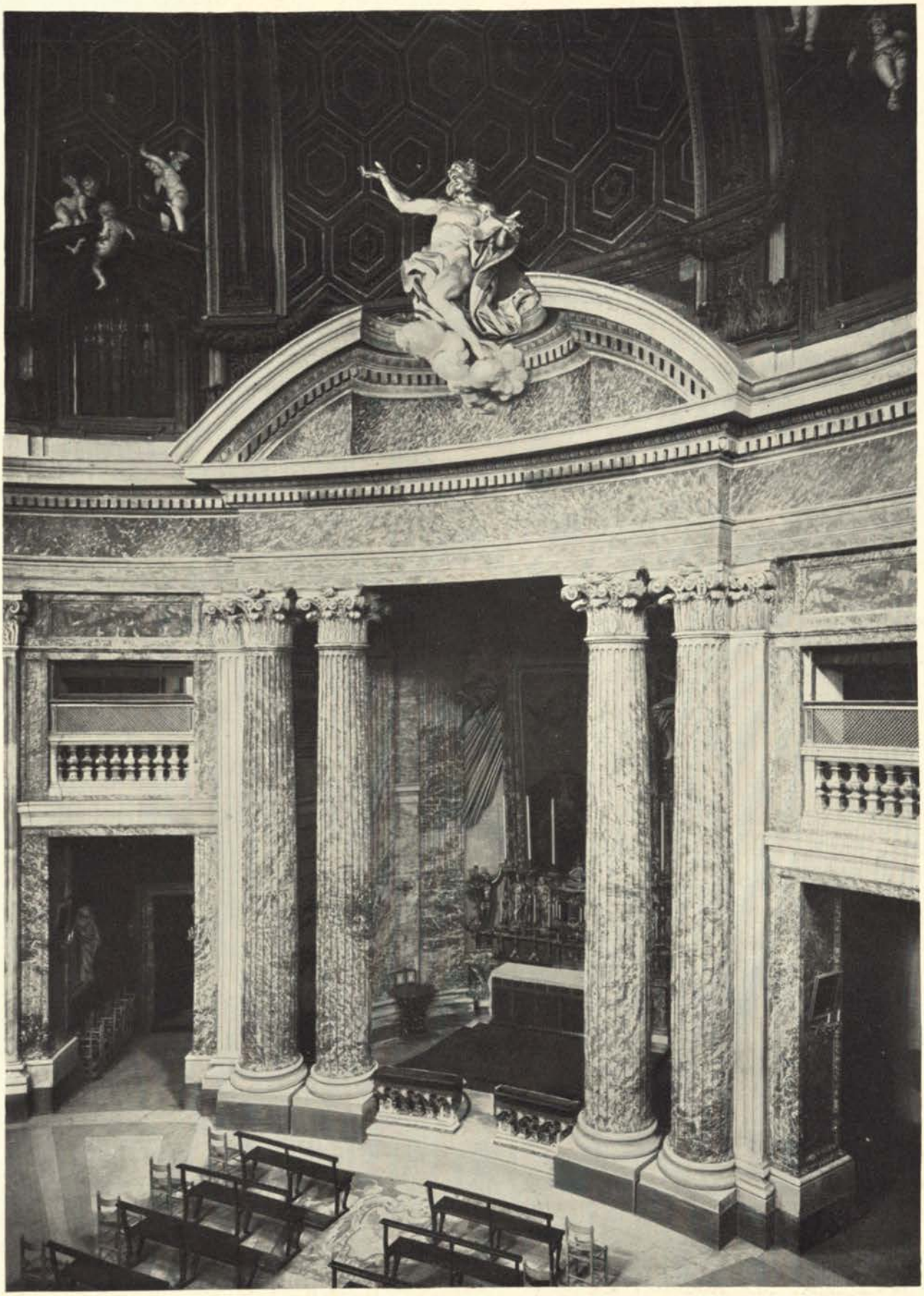
(Phot. Alinari)

Venice. S. Moisè. Façade (1668), by Alessandro Tremignan

Ariccia, near Rome. S. Maria dell' Assunta (1664) by Lorenzo Bernini and Fra' Giorgio Marziale (Phot. Gargiolli)

(Phot. Gargiolli)

Rome. S. Andrea del Quirinale (1678) by Lorenzo Bernini



(Phot. Gargiolli)

Rome. S. Andrea del Quirinale (1678) by Lorenzo Bernini

Rome. S. Andrea del Quirinale (1678) by Lorenzo Bernini

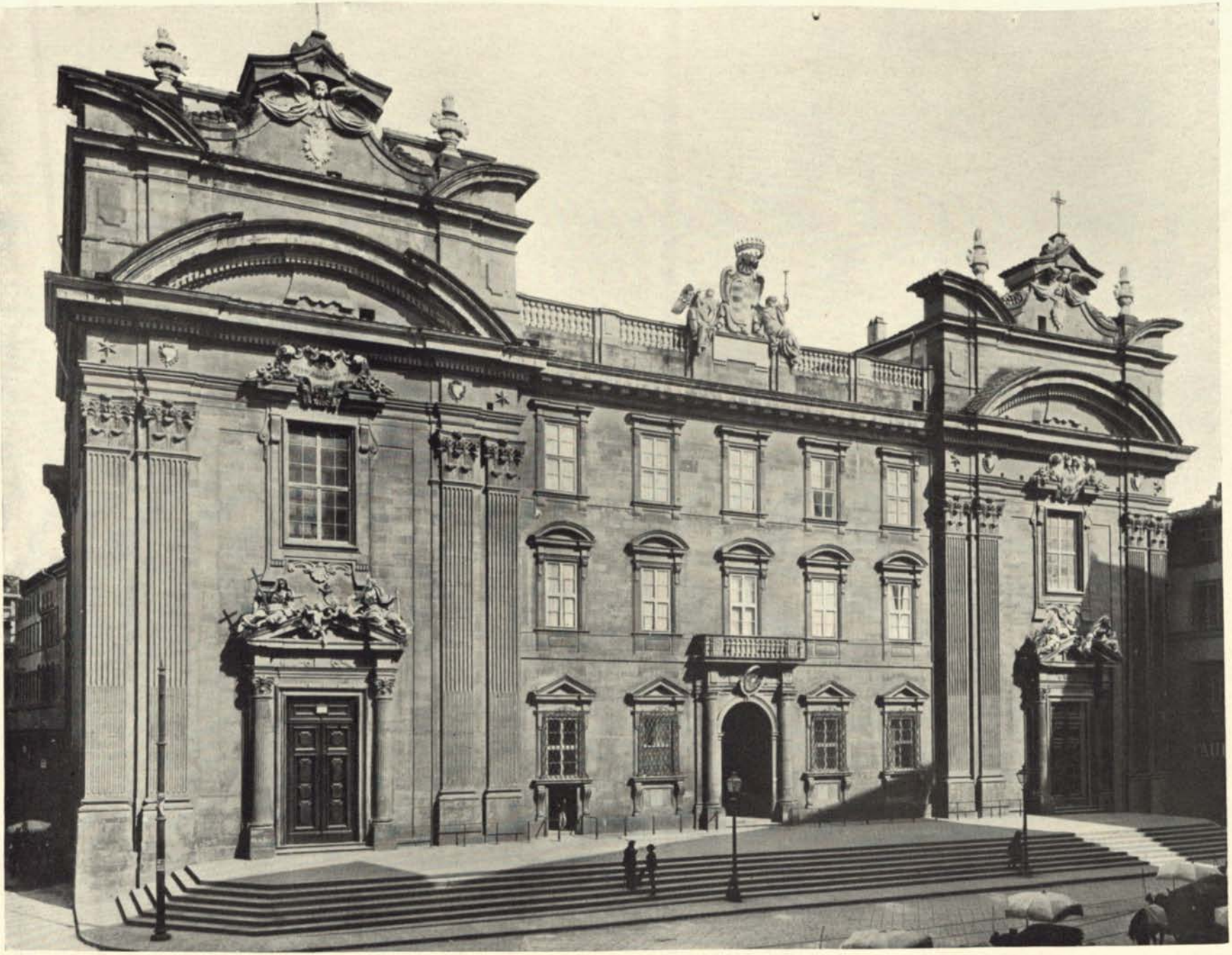
(Phot. Alinari)

(Phot. Alinari)

Frascati, near Rome. Cathedral of St. Peter (1700). Design by Girolamo Fontana

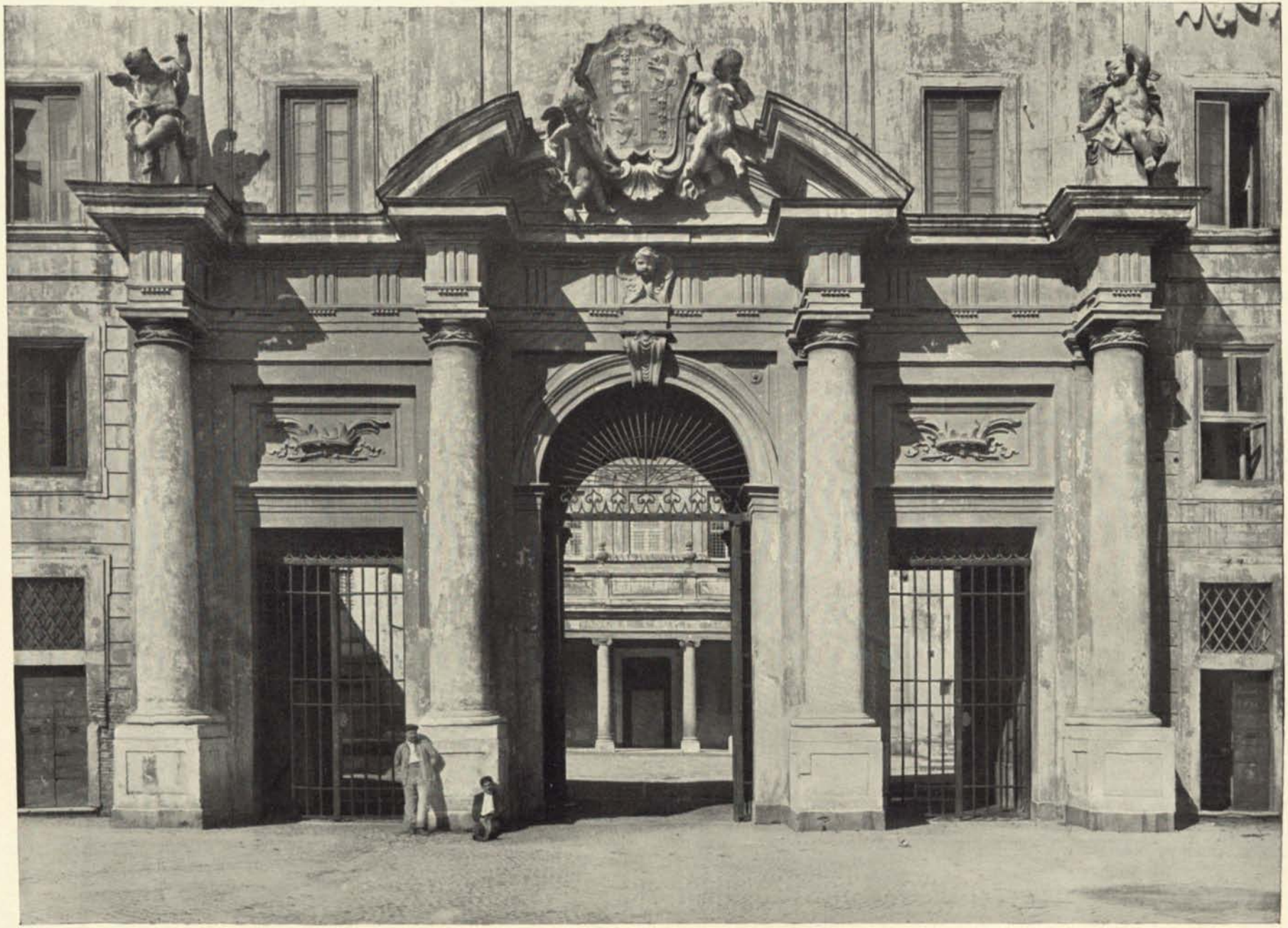
Turin. Superga (1706—1720) by Filippo Juvara

(Phot. Alinari)



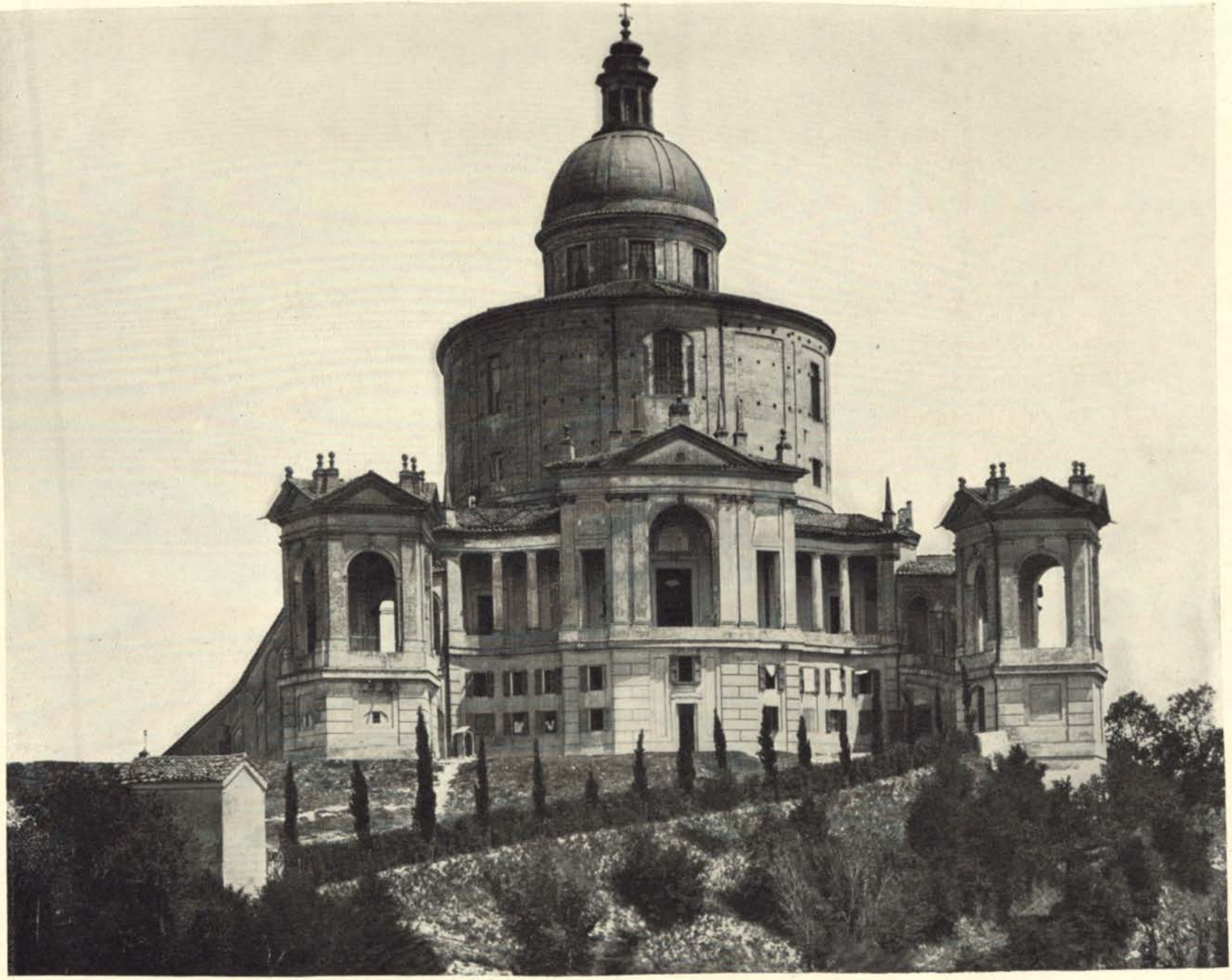
(Phot. Alinari)

Florence. S. Firenze. Façade of the Church (1713) from a design by F. Ruggeri, façade of the Palace (1772) from a design by Zanobi del Rosso



Rome. S. Cecilia. Entrance (1725), by Ferdinando Fuga

(Phot. Alinari)



(Phot. dell' Emilia)

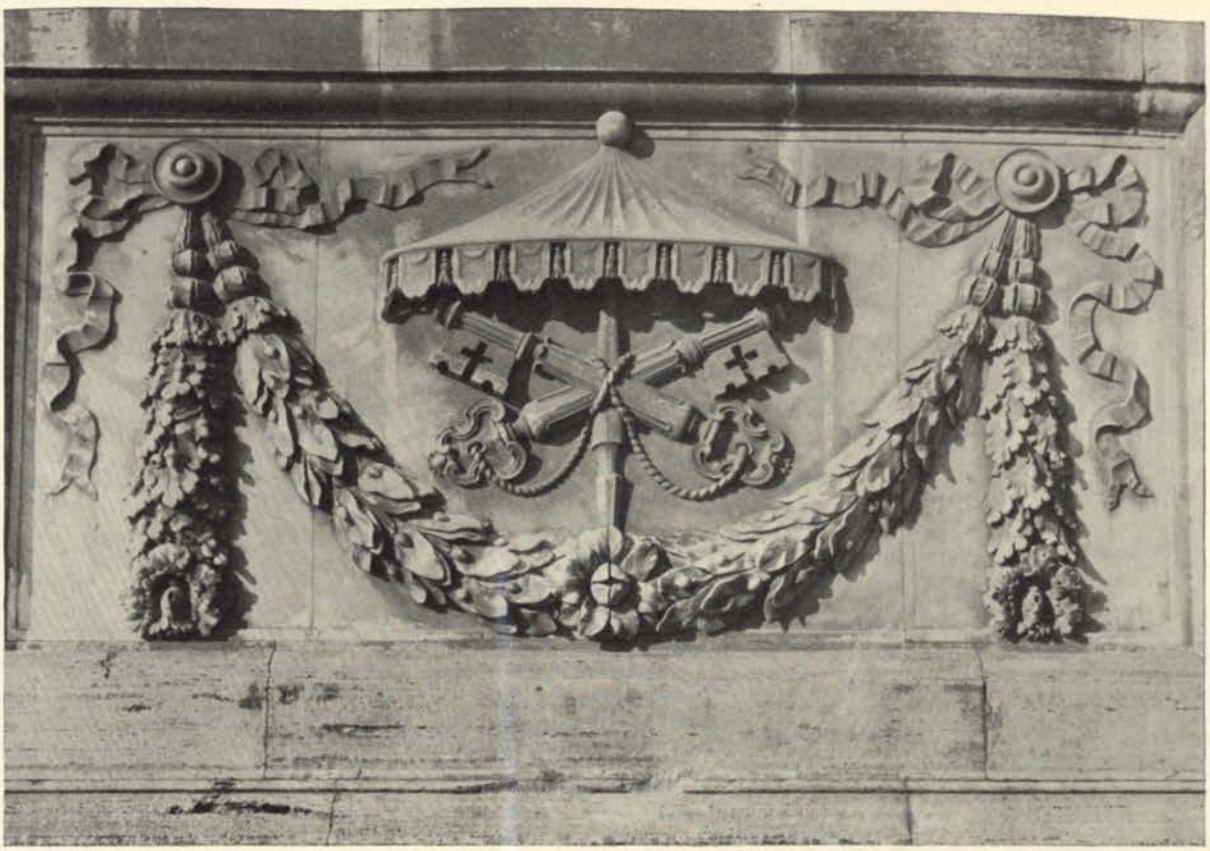
Bologna. Madonna di S. Luca by Carlo Francesco Dotti, 1723

(Phot. Alinari)

Syracuse. Cathedral, formerly Temple of Athena. Façade (1728—1757) designed by Pompeo Picherali of Syracuse

Rome. S. Maria Maggiore. Façade (1750) by Ferdinando Fuga

(Phot. Alinari)



(Phot. Moscioni)

Rome. Decoration of plinth, façade of S. Giovanni in Laterano (1734).
Design by Alessandro Galilei

(Phot. Moscioni)

Rome. Decoration of plinth, façade of S. Giovanni in Laterano (1734).
Design by Alessandro Galilei

Rome. S. Giovanni in Laterano. Façade (1734) by Alessandro Galilei (Phot. Alinari)

(Phot. Moscioni)

Rome. S. Antonio dei Portoghesi (end of 17th century) by Martino^Longhi the Younger.
Upper part of the Façade (18th century), by Cristoforo Schor

(Phot. Brogi)

Messina. Monte di Pietà, destroyed December, 1908. The building dates from the 17th century, the steps, from a design by Antonio Basile and Placido Campolo, from the year 1741

(Phot. Alinari)

Rome. S. Girolamo della Carità (1660), by Domenico Castelli

(Phot. Gargiolli)

Palermo. Church of the Jesuits. Shield (1705) in the manner of Giacomo Serpotta

(Phot. Gargiolli)

Palermo. Museum. Stucco decoration by Giacomo Serpotta (1704)

Venice. S. Maria della Salute (1631—1656), by Baldassarre Longhena (Phot. Alinari)

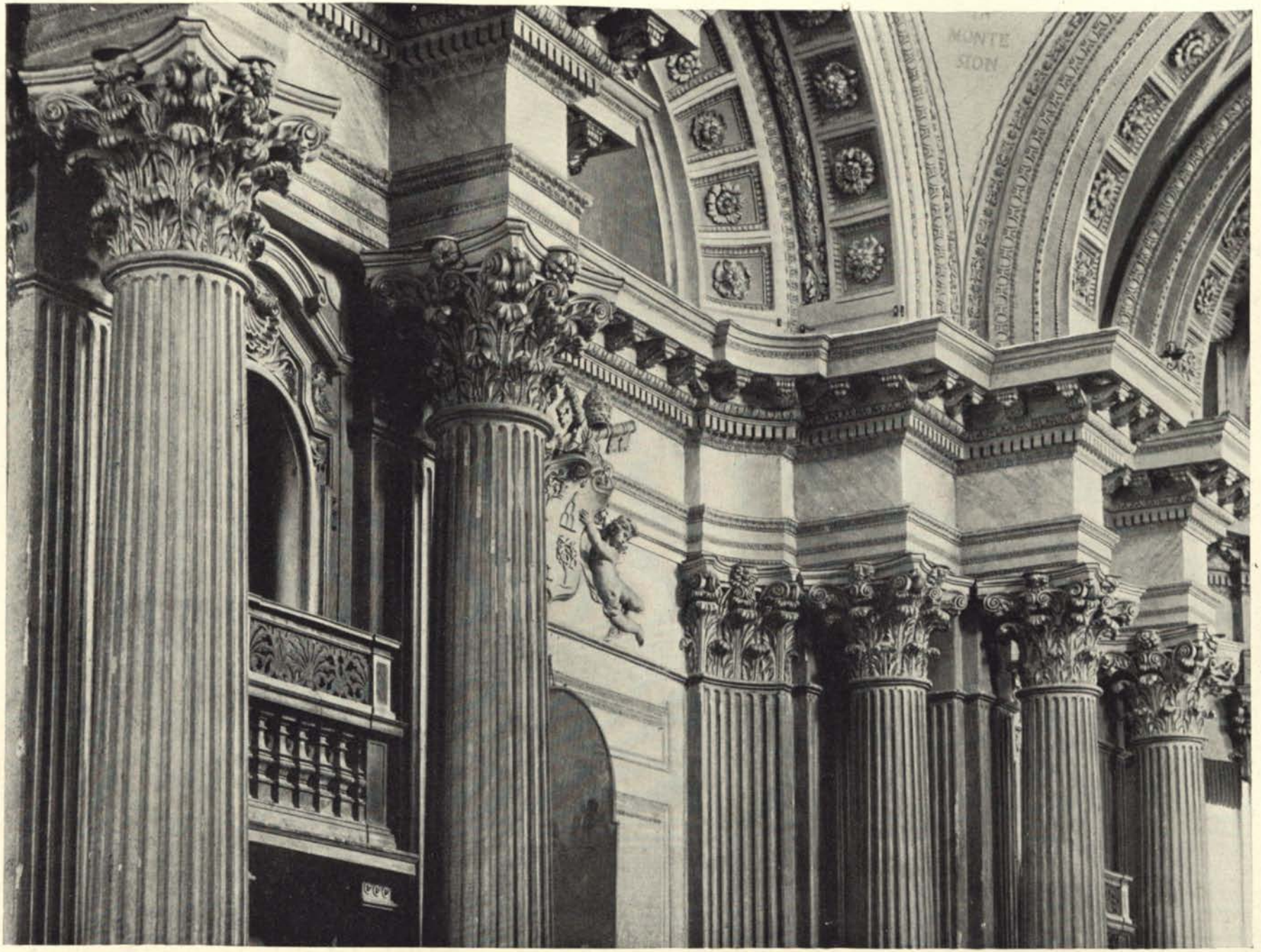
(Phot. Alinari)

Rome. S. Ignazio (1626) by Orazio Grassi, from designs by Domenico Zampieri, called Domenichino

(Phot. Alinari)

Rome. St. Peter's. Portico (1606—1626) by Carlo Maderna

Rome. S. Giovanni in Laterano. Coat of Arms (1592—1605) of Clement VIII. (Phot. Moscioni)



Rome. S. Maria in Campitelli (1658) by Carlo Rainaldi. Capitals and Entablature

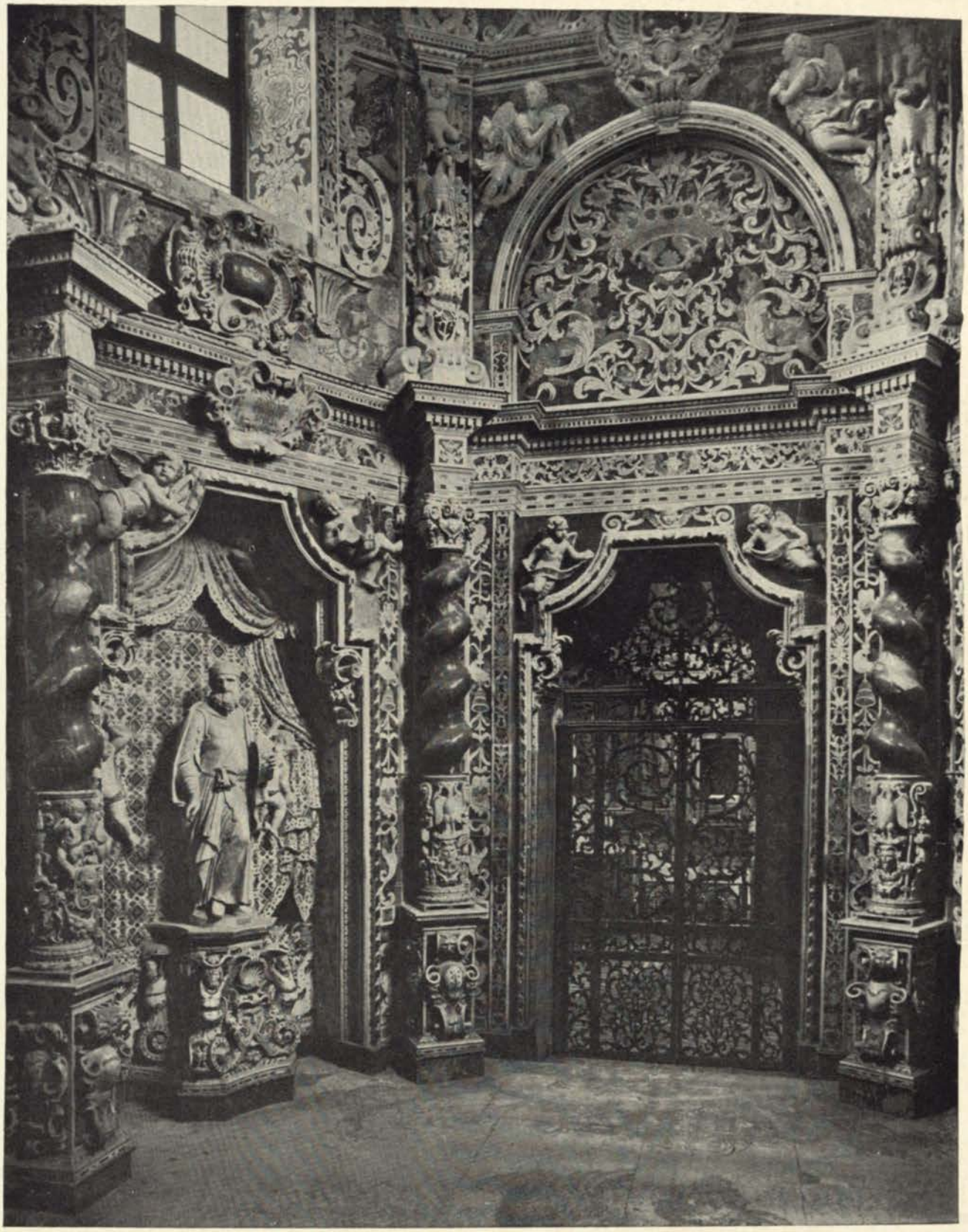
(Phot. Moscioni)

(Phot. dell' Emilia)

Bologna. S. Maria della Vita (1688) by G. B. Bergonzoni

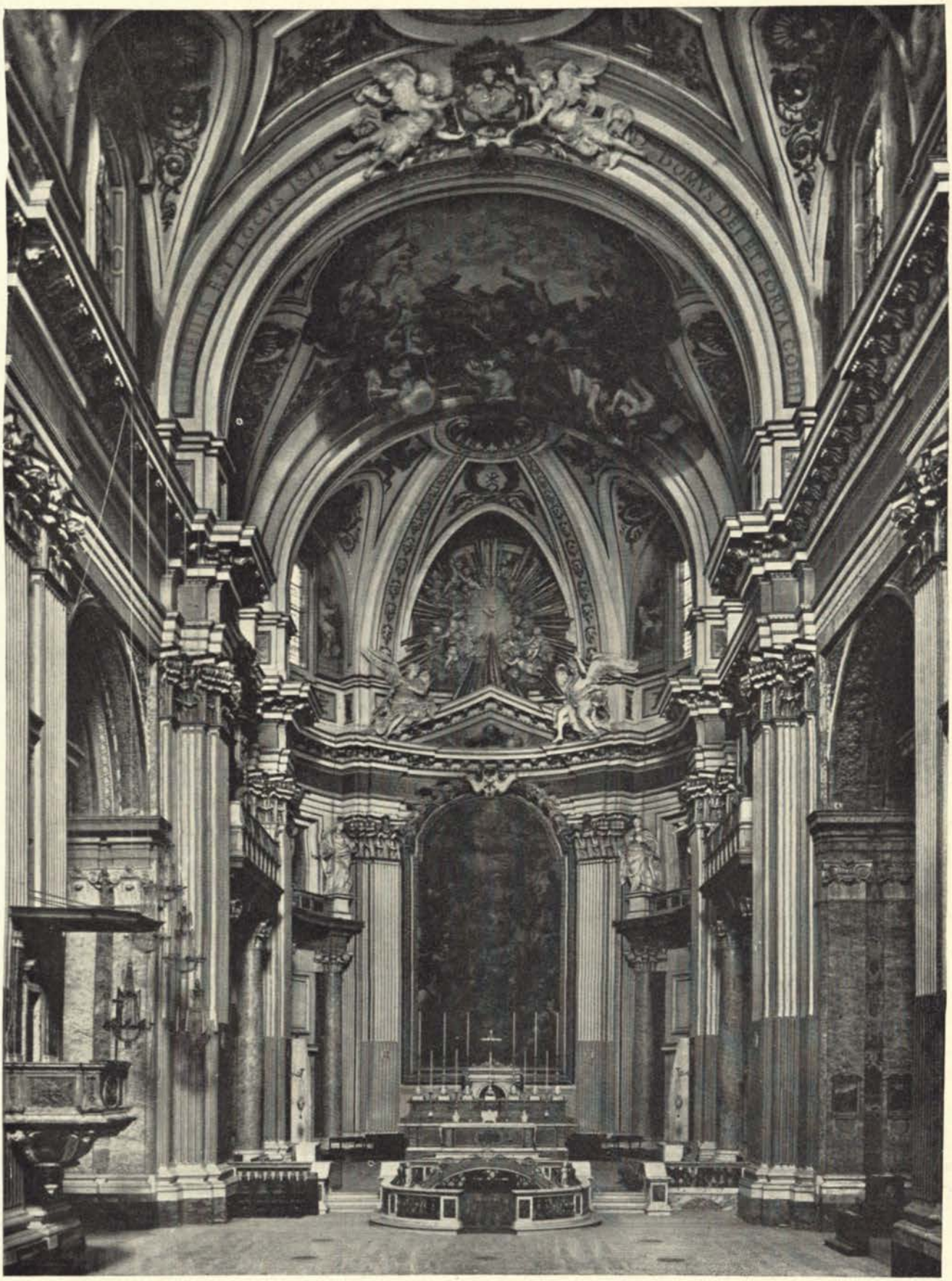
(Phot. Alinari)

Montecassino (Prov. Caserta). Church, by Cosmo Fanzaga (1658).
View towards the south Transept



(Phot. Gargiolli)

Monreale (Palermo). Cathedral. Cappella del Crocifisso (1692),
by Frate Giovanni da Monreale



(Phot. Alinari)

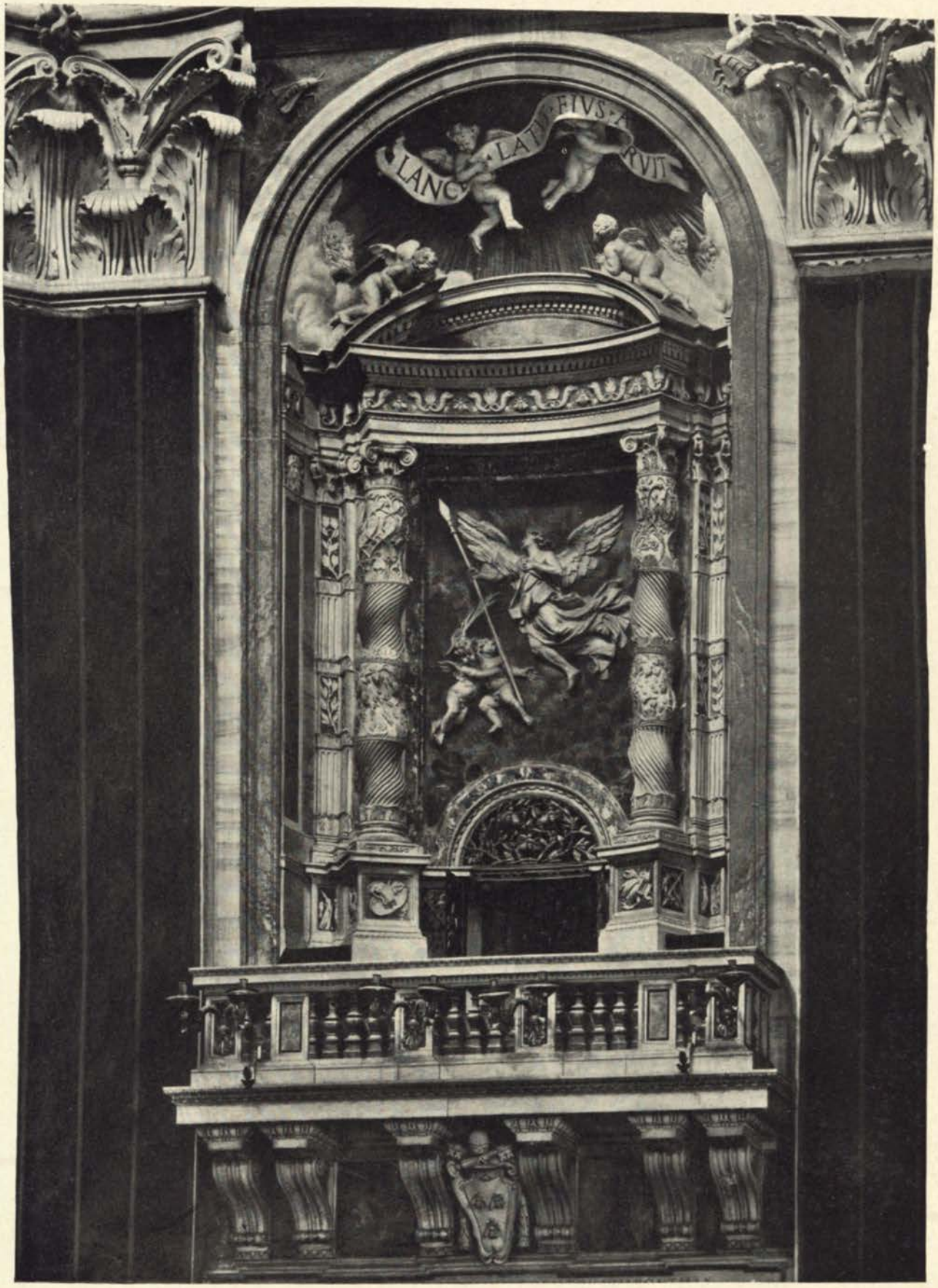
Rome. SS. Apostoli (1702), rebuilt by Carlo Fontana

(Phot. Alinari)

Bologna. Madonna di San Luca (1723). Design by Carlo Francesco Dotti

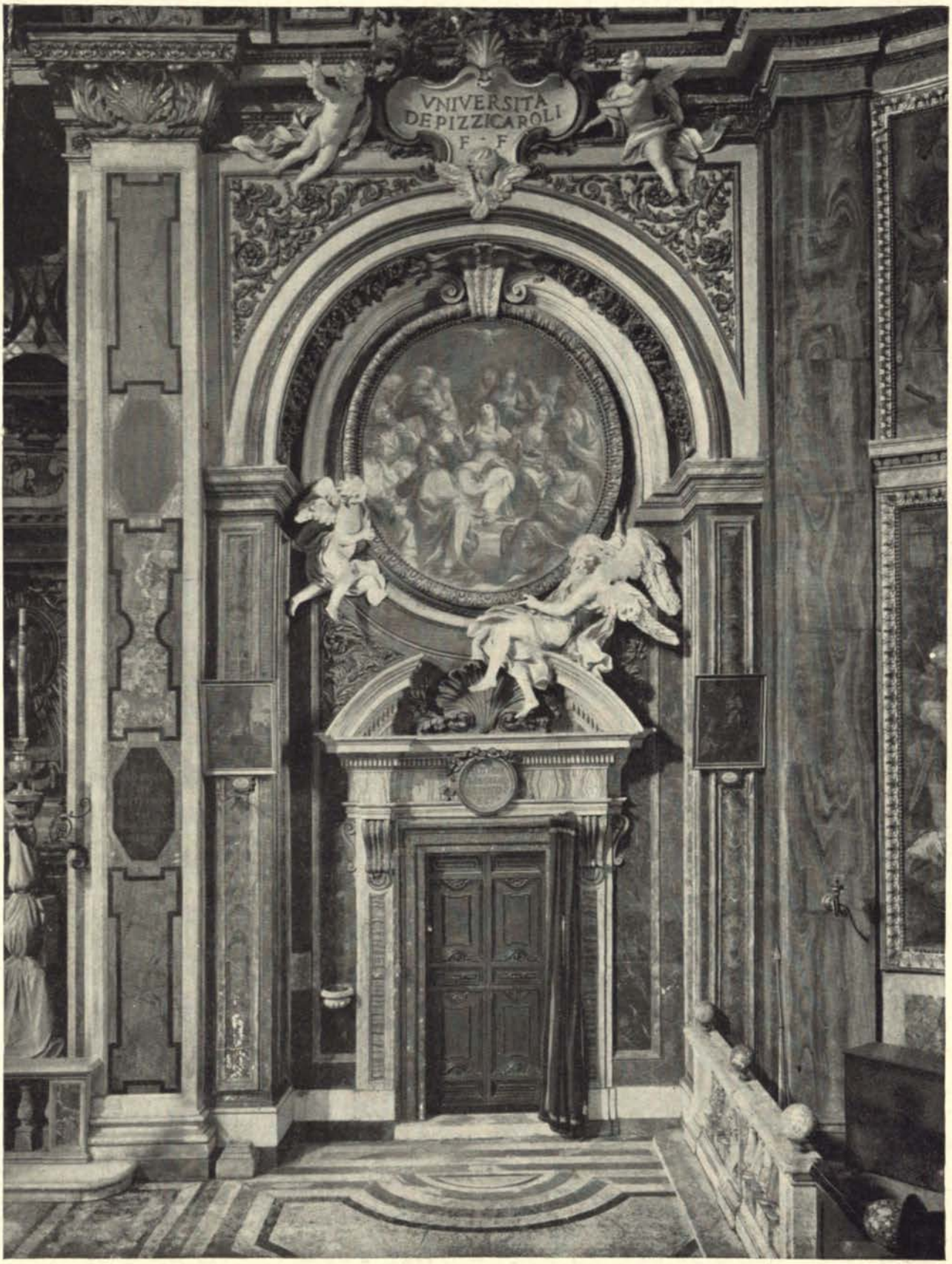
(Phot. Alinari)

Rome. S. Andrea della Valle. Cappella Barberini (1616) by Matteo da Castello.
Statue of the Magdalene by Cristoforo Stati, and of John the Baptist by Pietro Bernini.



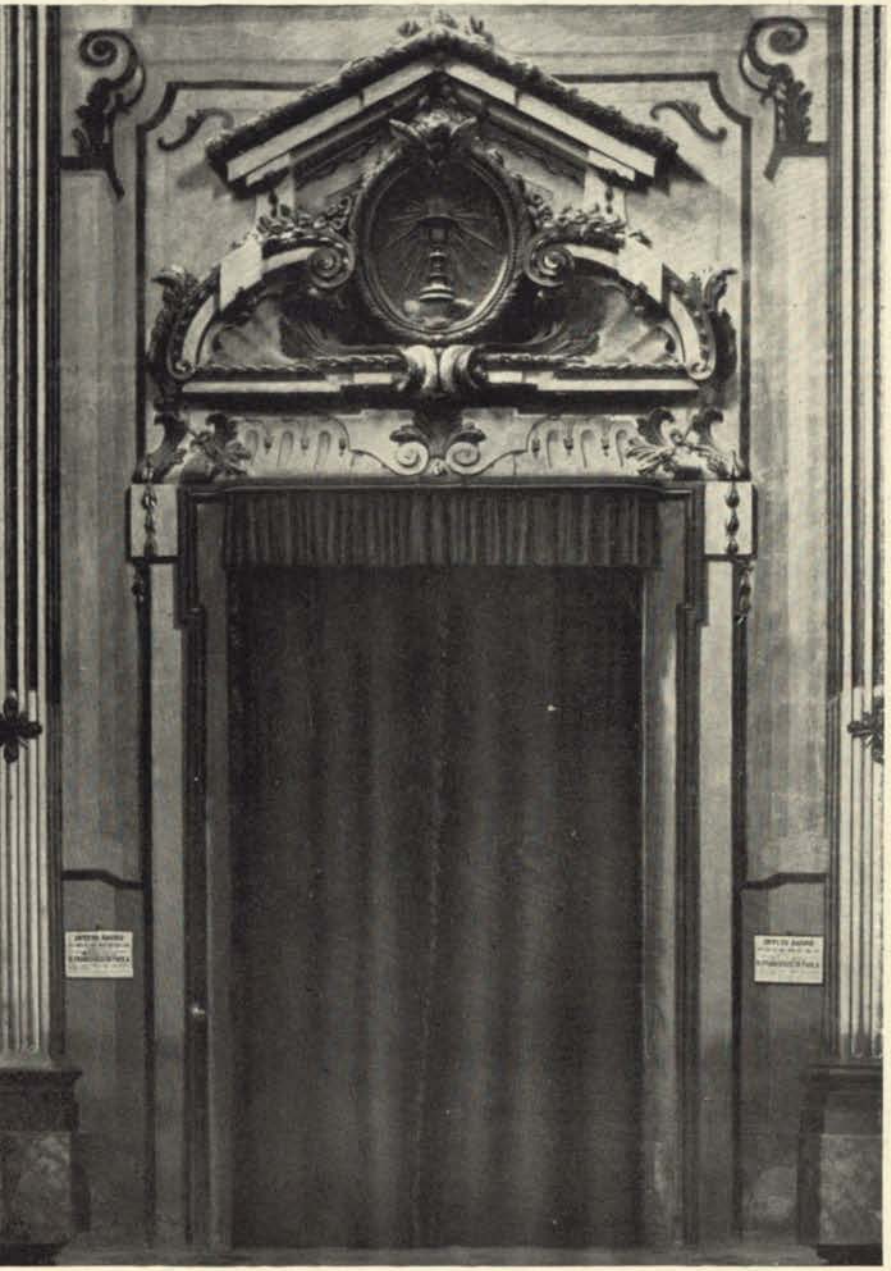
(Phot. Alinari)

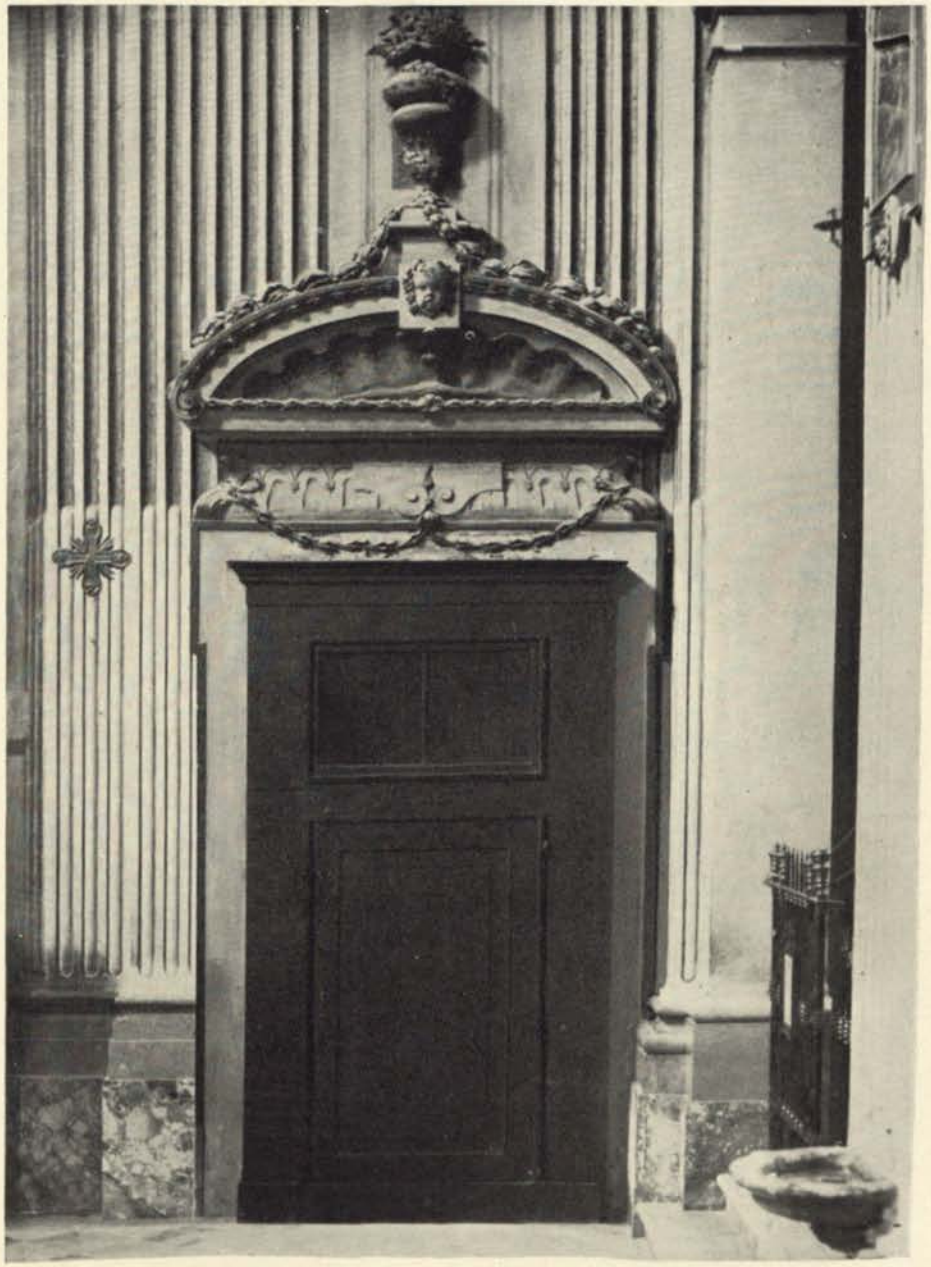
Rome. St. Peter's. Loggia di Longino (1629—1639) by Lorenzo Bernini



(Phot. Alinari)

Rome. S. Maria dell' Orto (middle of 17th century) by Martino Longhi the Younger.
Picture by Andrea Procaccini





(Phot. dell' Emilia)

Bologna. Church of Corpus Domini (1685) by G. G. Monti. Doors

(Phot. Alinari)

Rome. S. Ignazio (1650). Decoration by Alessandro Algardi

(Phot. Moscioni)

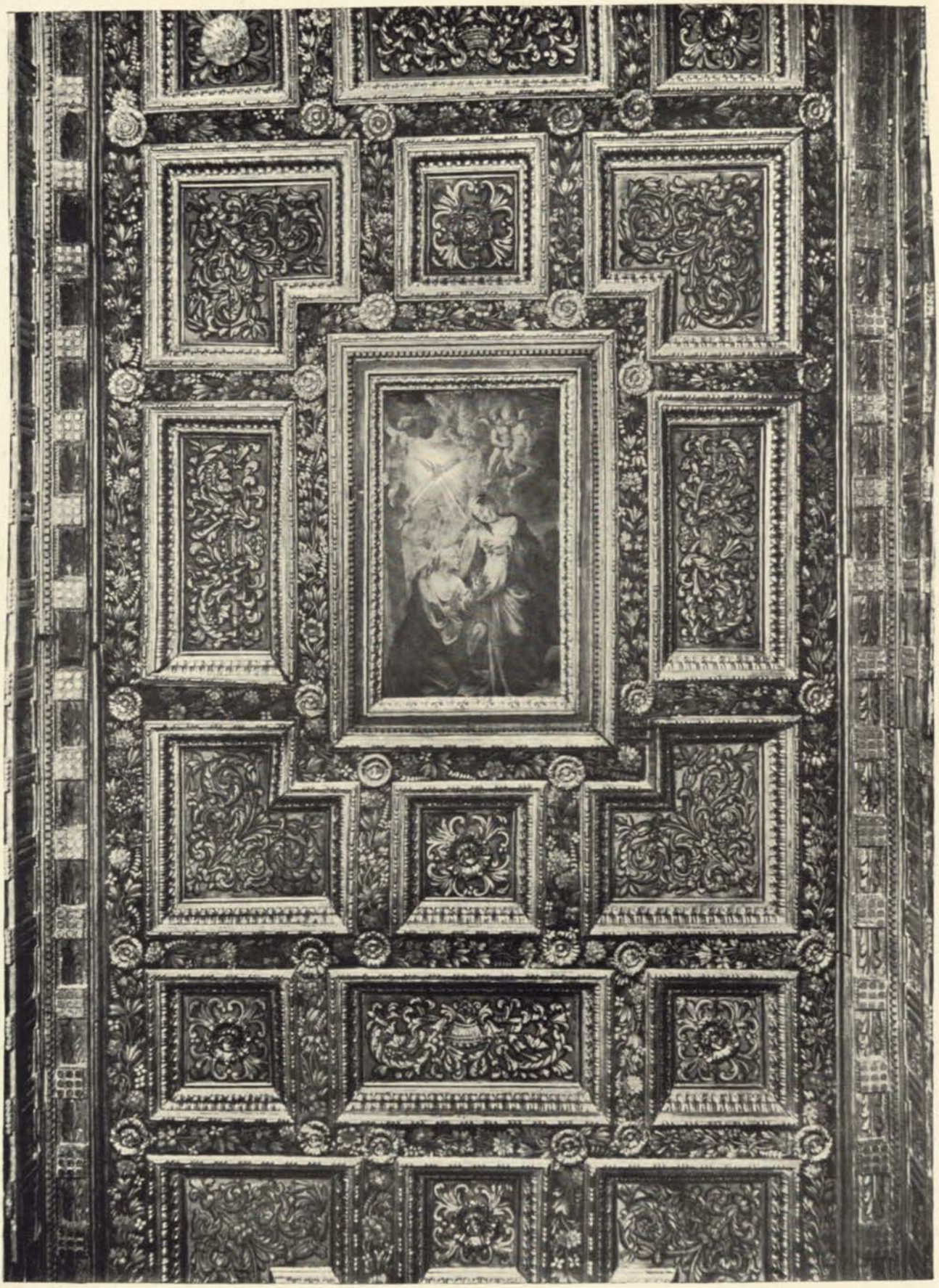
Rome. St. Peter's.
Coat of Arms of Urban VIII (1632)

(Phot. Rocco Lentini)

Palermo. Oratorio del Rosario in S. Domenico (1720).
Stucco decoration by Giacomo Serpotta

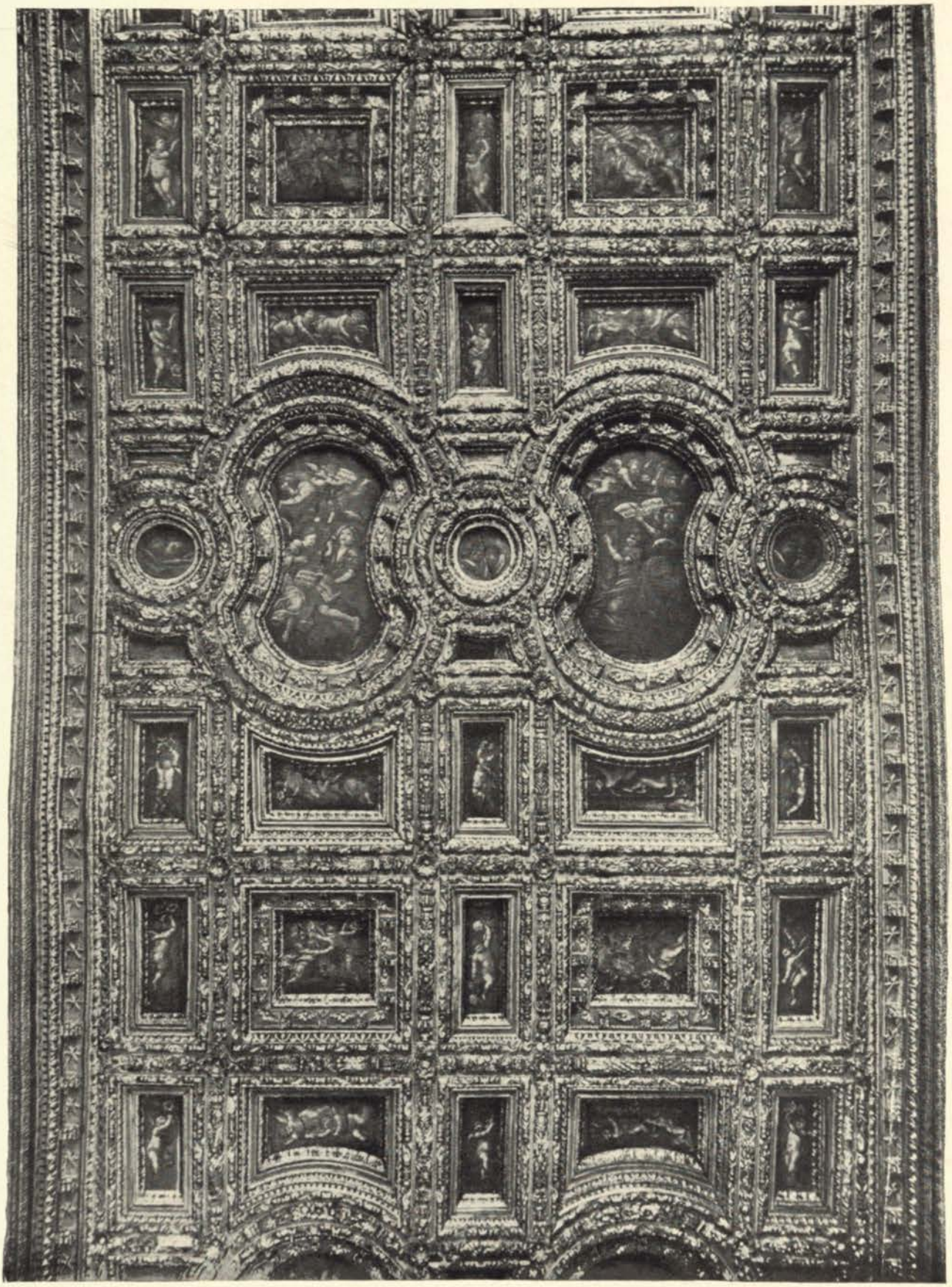
(Phot. Rocco Lentini)

Palermo. Oratorio di Santa Cita.
Stucco decoration by Giacomo Serpotta and his pupils (1717—1718)



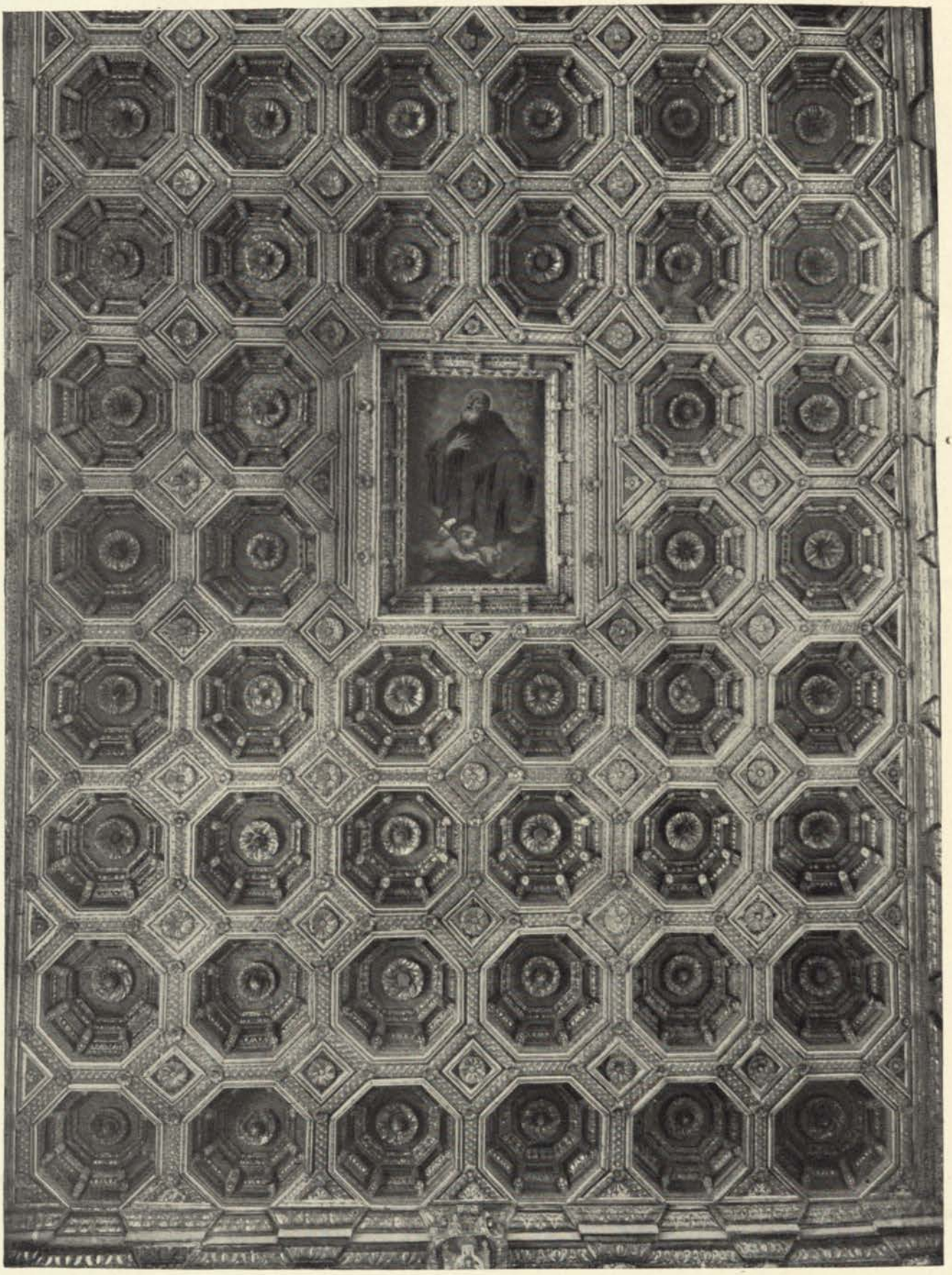
(Phot. Istituto d'Arti Grafiche)

Pescocostanzo. S. Maria. Ceiling (1606) of the Nave



(Phot. Istituto d'Arti Grafiche)

Pescocostanzo. S. Maria. Ceiling of one of the Aisles
(1st half of the 17th century)



(Phot. Istituto d'Arti Grafiche)

Andria (Prov. Bari). S. Maria dei Miracoli. Ceiling of 1633

(Phot. Alinari)

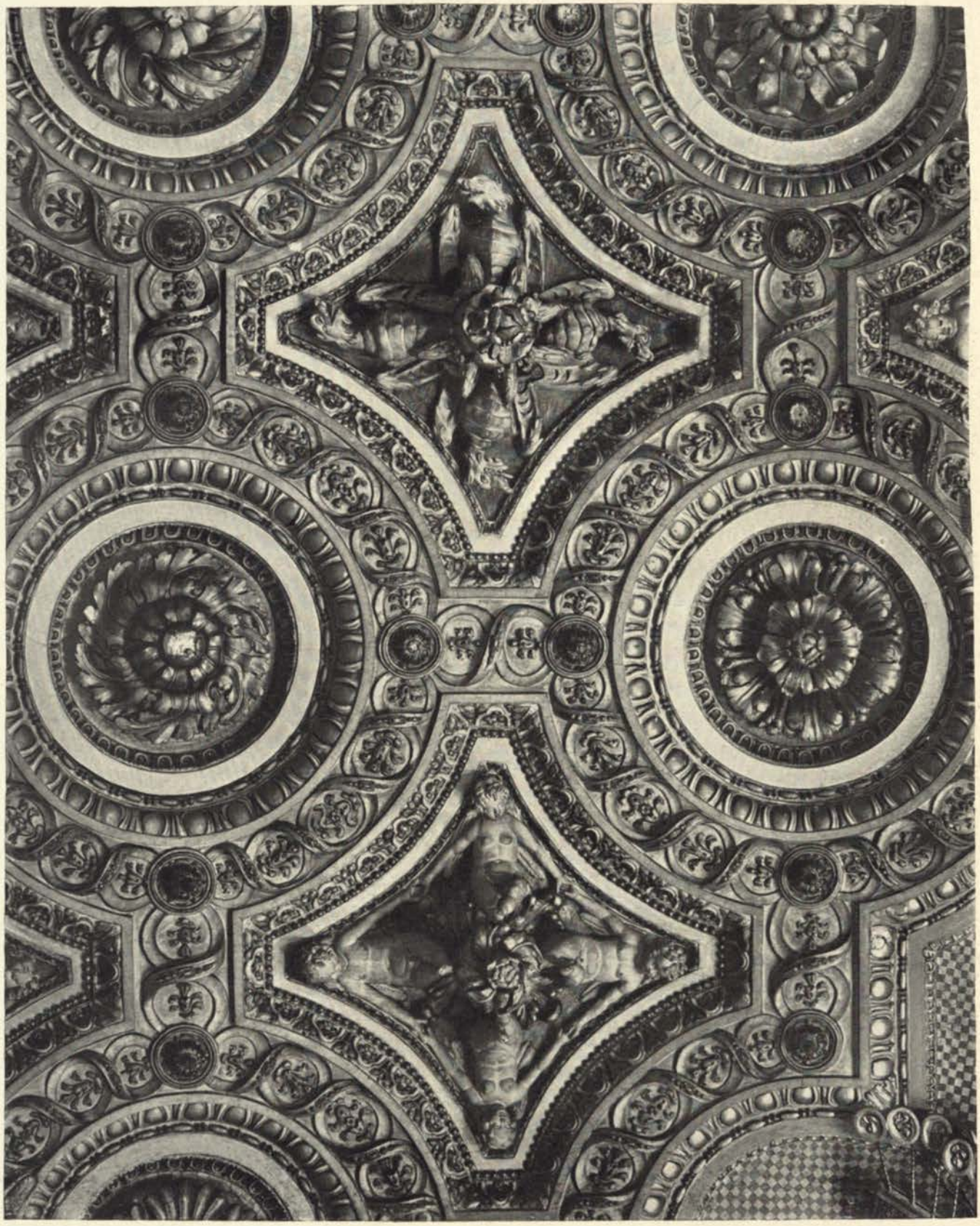
Rome. S. Maria in Trastevere.
Ceiling (1617) from a design by Domenichino, who also painted the Assumption of the Virgin

(Phot. Alinari)

Rome. St. Peter's. Vault of the Portico (1606—1626).
Stucco decoration from a design by G. B. Ricci of Novara

(Phot. Gargiolli)

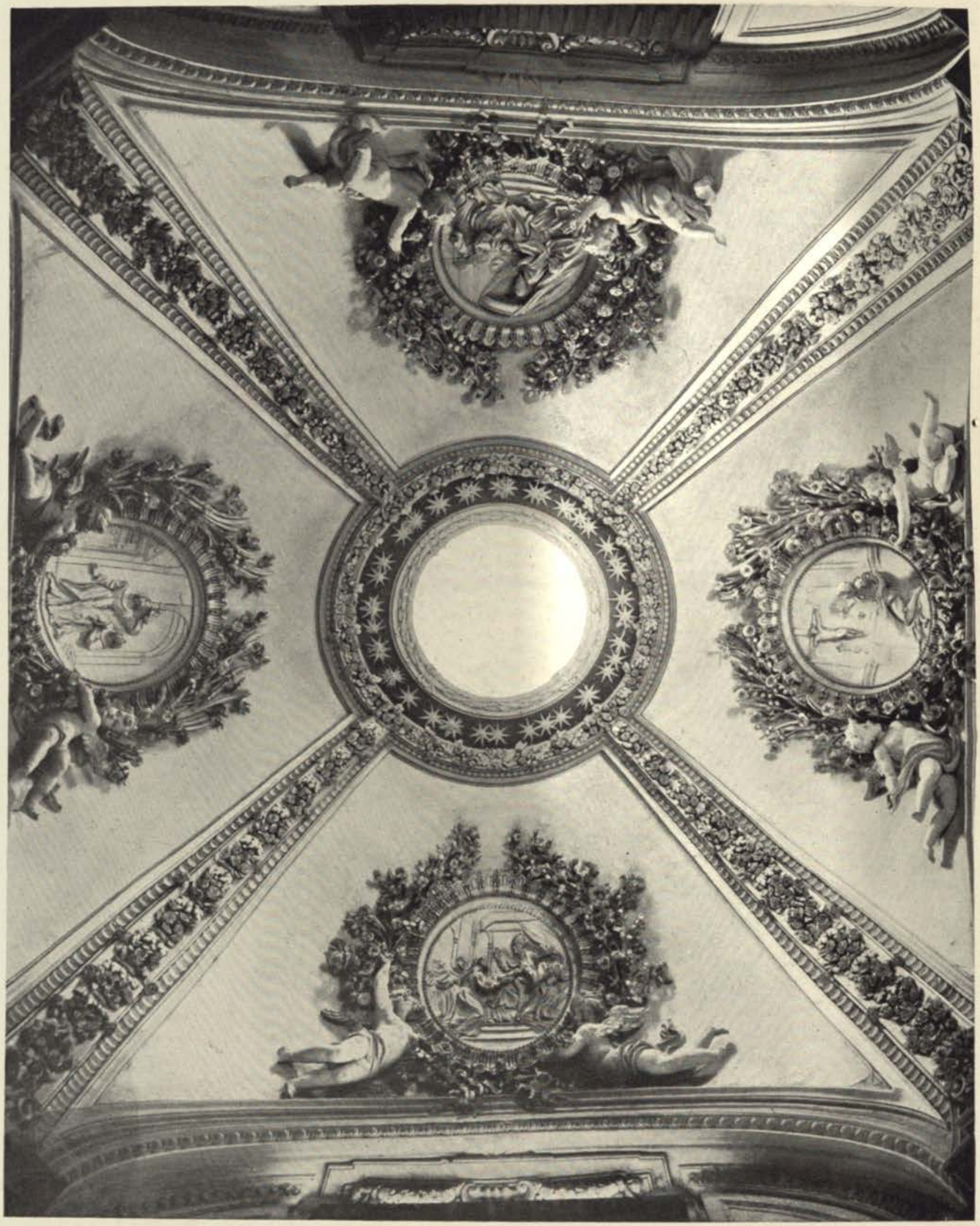
Rome. Quirinal. Cappella Paolina (1617). Centre of the ceiling.
Stucco decoration by Martino Ferabosco



(Phot. Gargiolli)

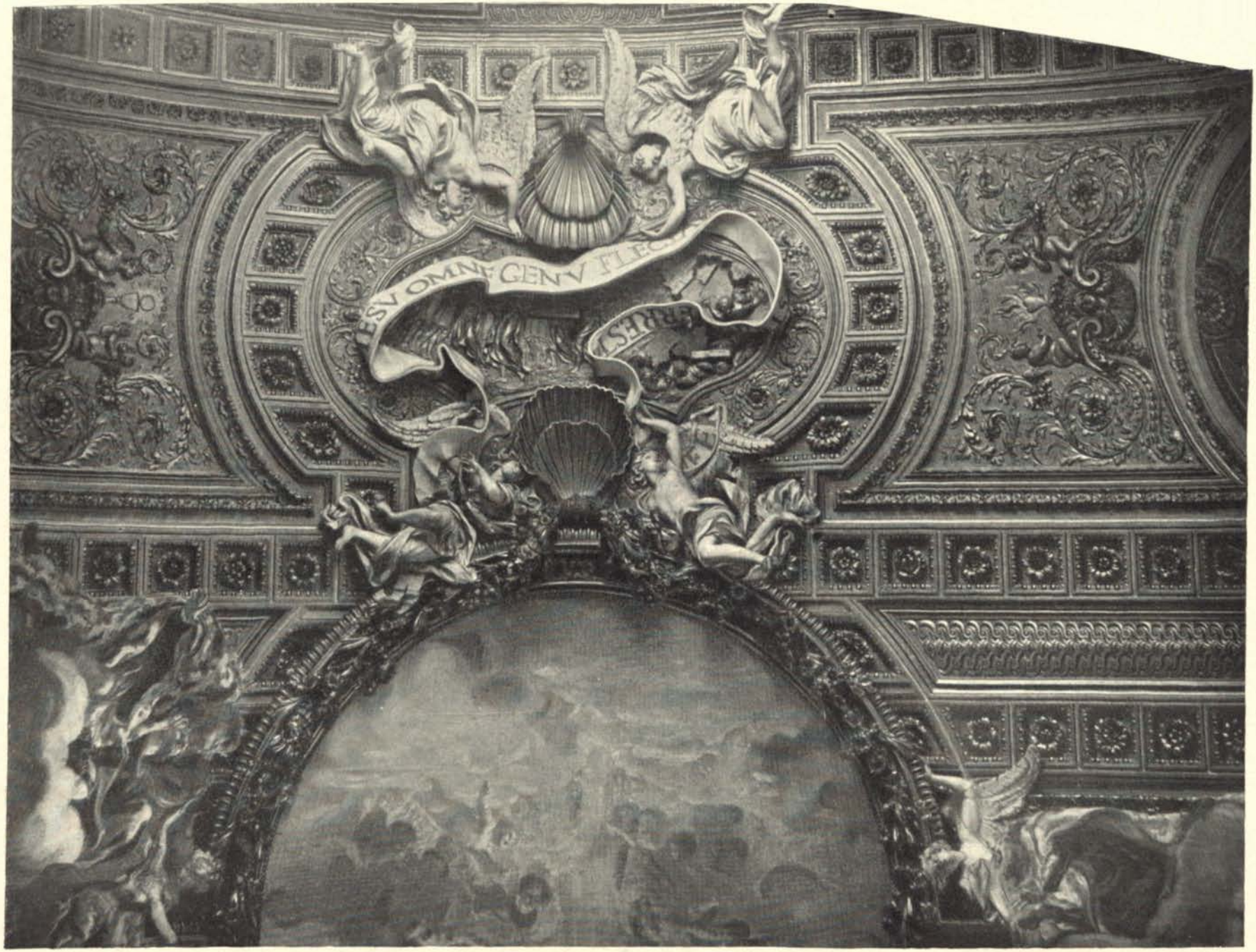
Rome. Quirinal. Cappella Paolina (1617). Portion of the Ceiling.
Stucco decoration by Martino Ferabosco.

Rome. S. Carlo al Corso (1612). Stucco decoration by Giacomo Fancelli (Phot. Moscioni)



(Phot. Moscioni)

Rome. S. Giovanni in Laterano. Cappella Lancellotti.
Vault with stucco decoration by Filippo Carcani, called Filippone
(beginning of the 18th century)



(Phot. Moscioni)

Rome. Gesù. Stucco decoration (1668—1683) by Antonio Raggi

(Phot. Alinari)

Rome. Gesù. Stucco decoration (1668—1683) by Antonio Raggi

(Phot. Alinari)

Rome. S. Maria Maggiore. Cappella Borghese (1611) by Flaminio Ponzio. Arches and pendentives of the Cupola, with frescoes by Guido Reni, and stucco decorations by Cristoforo and Francesco Stati and Pompeo Ferrucci

(Phot. Istituto d'Arti Grafiche)

Pisa. S. Matteo. Frescoed Vault (c. 1720). Architectural painting by Francesco Melani, Figures by his brother Giuseppe

(Phot. Anderson)

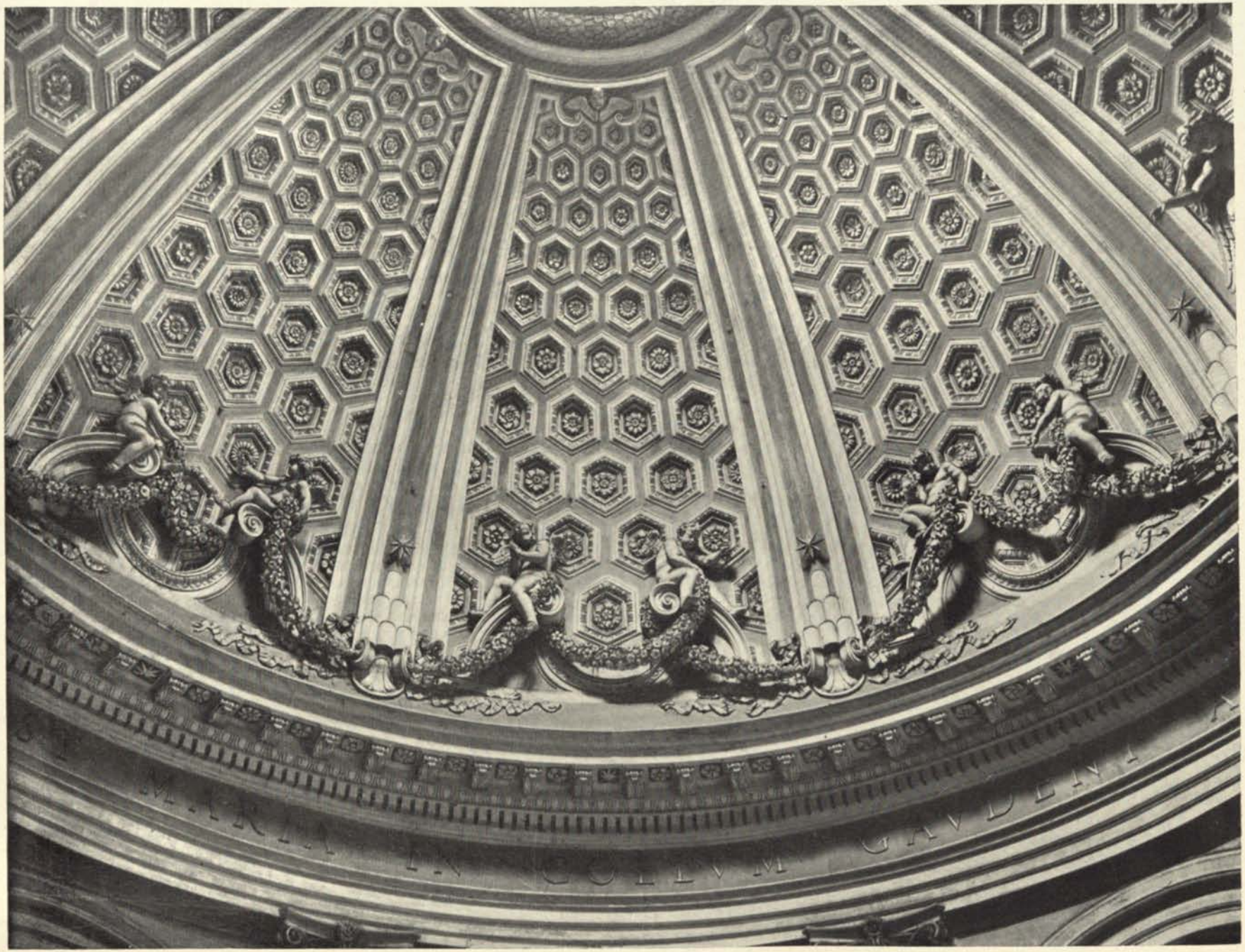
Rome. S. Ignazio. Vault decorated by P. Andrea Pozzi (c. 1680)

(Phot. Noack)

Genoa. SS. Annunziata del Vastato (1587). Cupola decorated (1635—1638) by Andrea Ansaldo

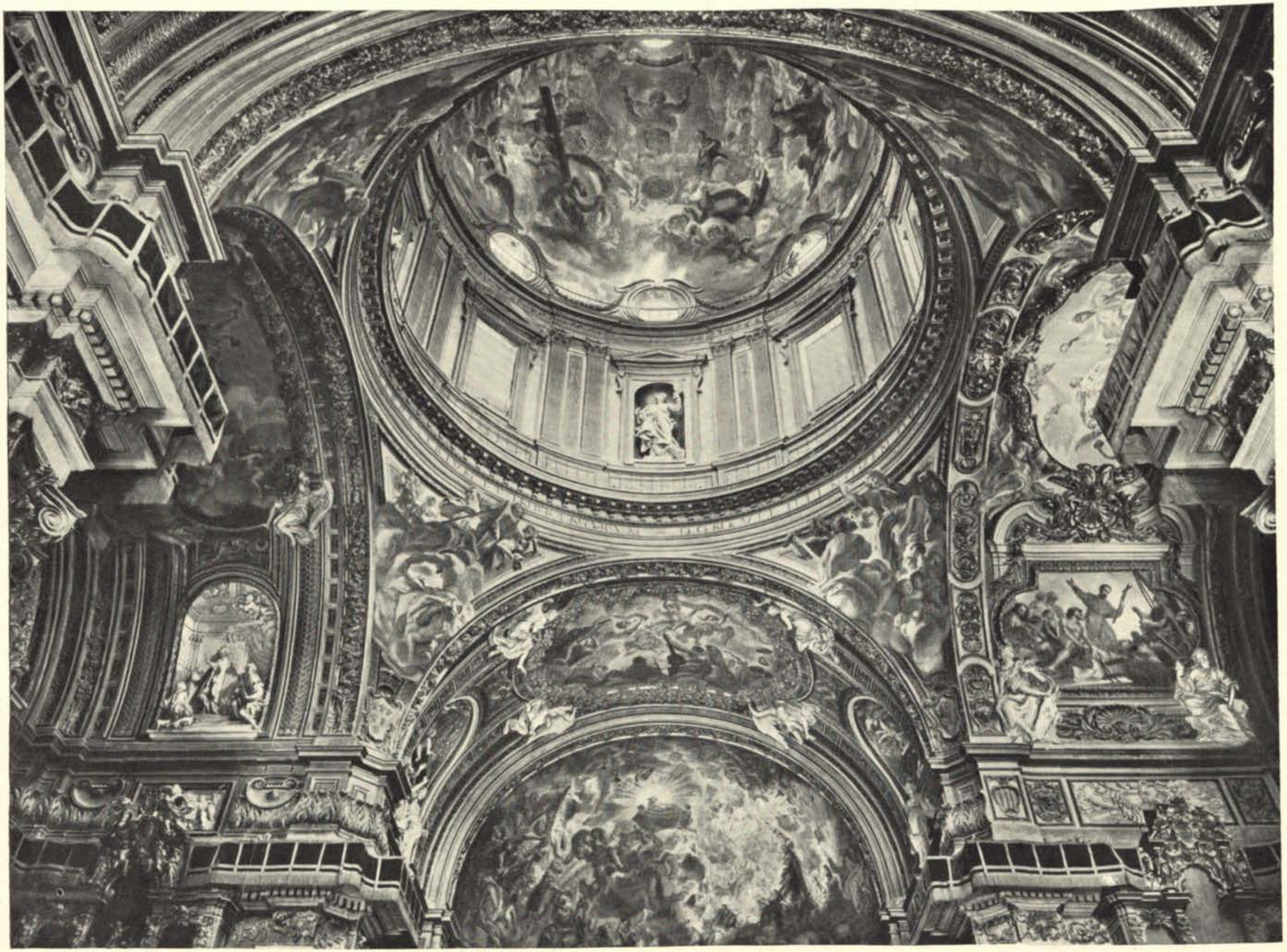
(Phot. Anderson)

Castel Gandolfo, near Rome. S. Tommaso di Villanova (1661), by Lorenzo Bernini. Cupola



(Phot. Anderson)

Ariccia, near Rome. S. Maria dell' Assunta (1664). Cupola from a design by Lorenzo Bernini; Stucco decoration by Antonio Raggi

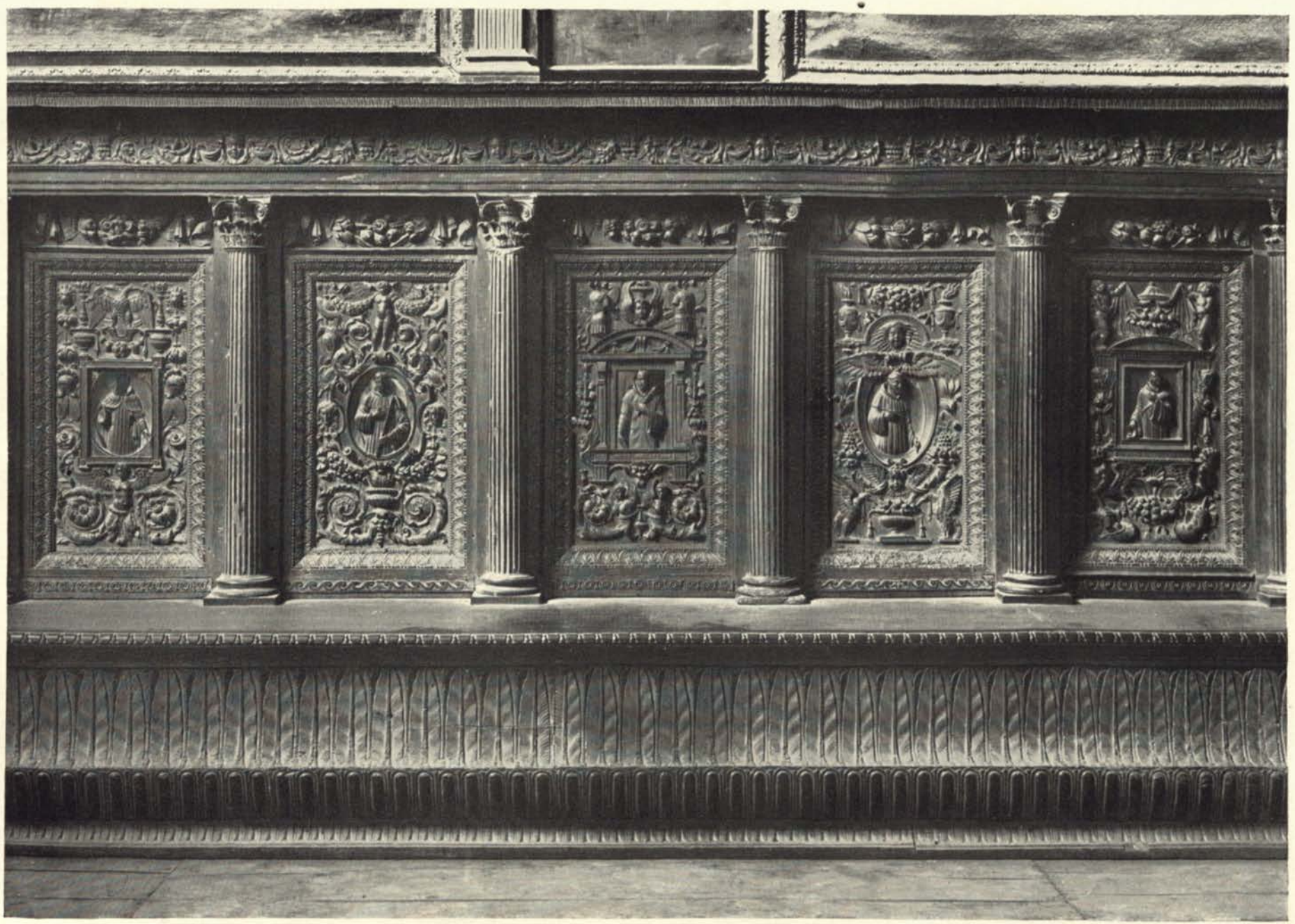


(Phot. Alinari)

Rome. Gesù (1568—1604), by Vignola, compled by Giacomo della Porta. Arches, cupola, and vault of the apse (1668—1683) with frescoes by G. B. Gaulli, called Baciccia and stucco decoration by Antonio Raggi

(Phot. Gargiolli)

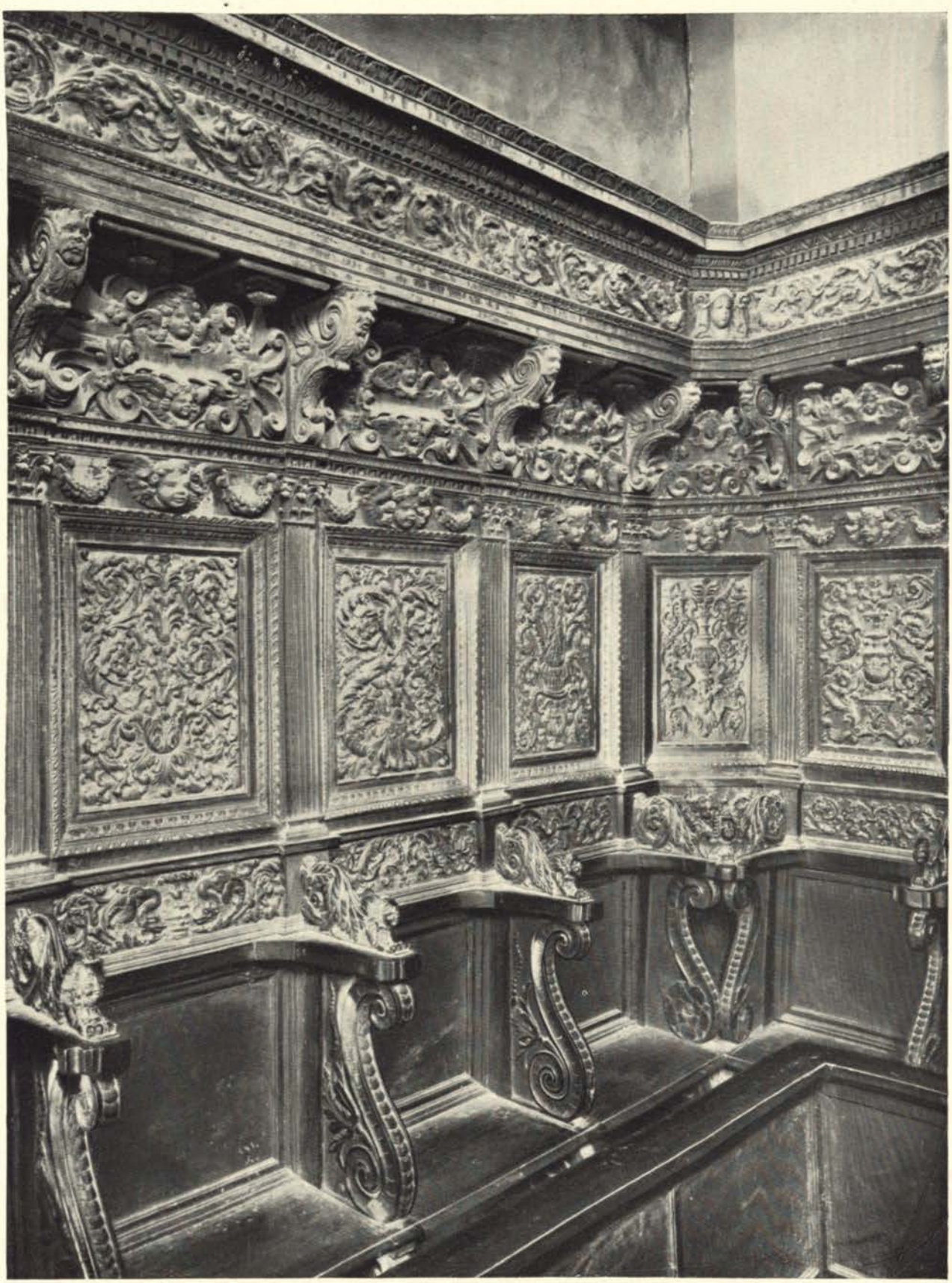
Rome. S. Carlo a' Catinari. Cappella di S. Cecilia (c. 1685) by Antonio Gherardi



Montecassino (Prov. Caserta). Choir-stalls by Benvenuto da Brescia (2d half of the 16th century) (Phot. Gargiolli)

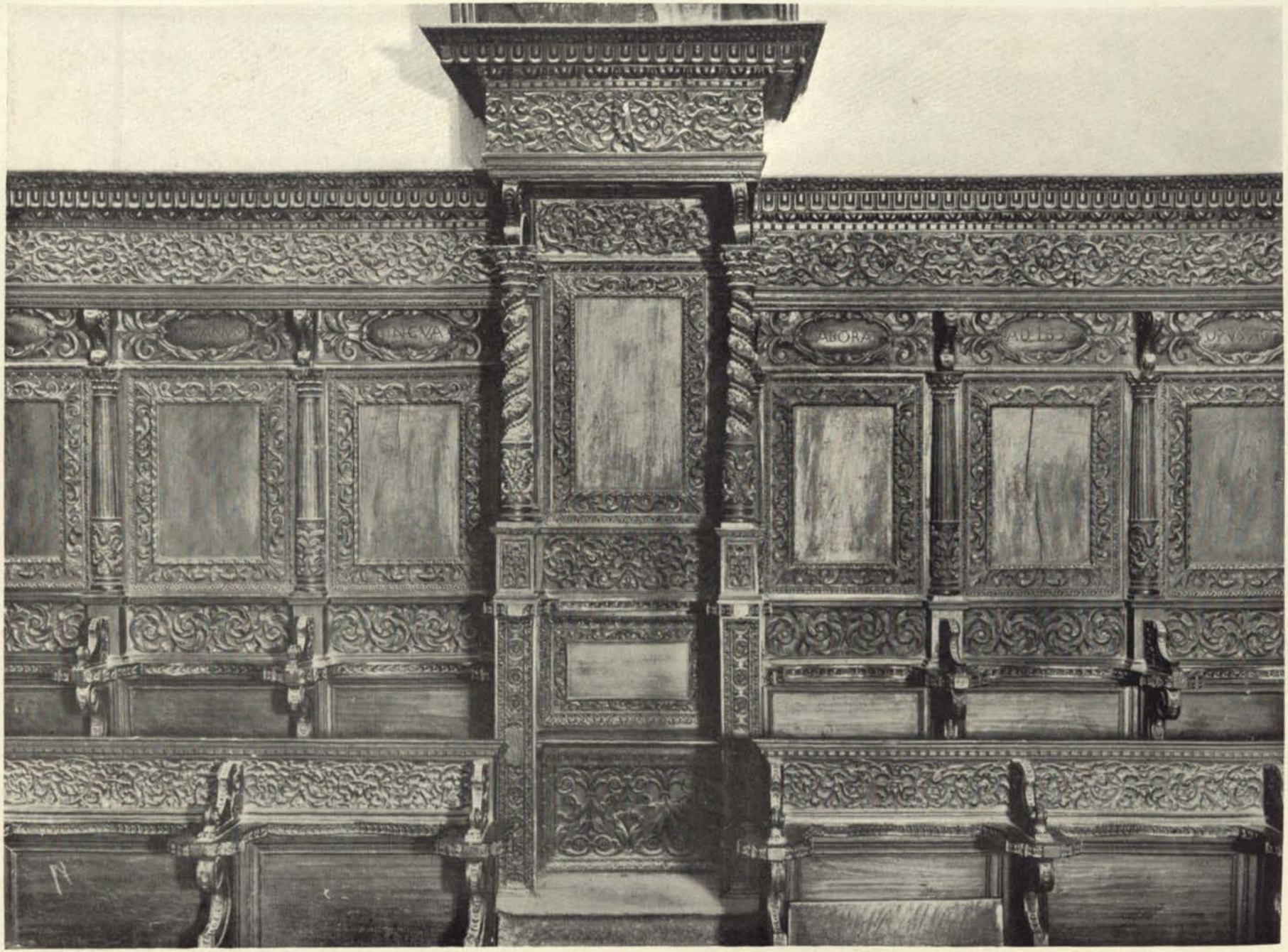
(Phot. Gargiolli)

S. Martino delle Scale (Prov. Palermo). Choir-stalls (1597), Neapolitan work



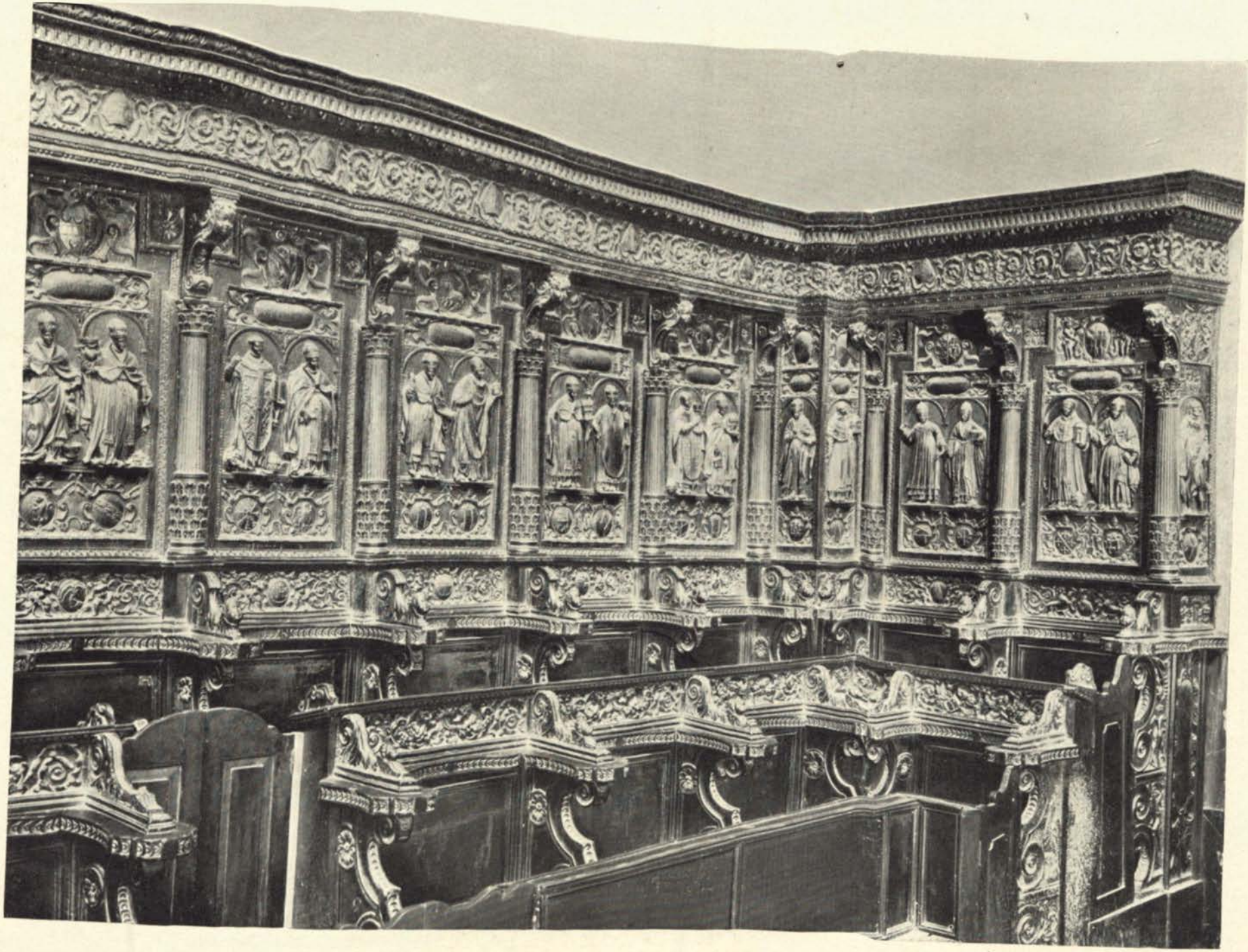
(Phot. Istituto d'Arti Grafiche)

Campo di Giove (Prov. Aquila). S. Eustachio. Choir-stalls (end of 16th century), ascribed to Pecorari di Rivisondoli or Paolo Balcone



(Phot. Istituto d'Arti Grafiche)

Andria (Prov. Bari). S. Francesco. Choir-stalls of 1699



Bisceglie (Prov. Bari). Cathedral. Cappella d'Andria dei Monaci Benedettini.
Choir-stalls (end of 17th century, completed in 1812)

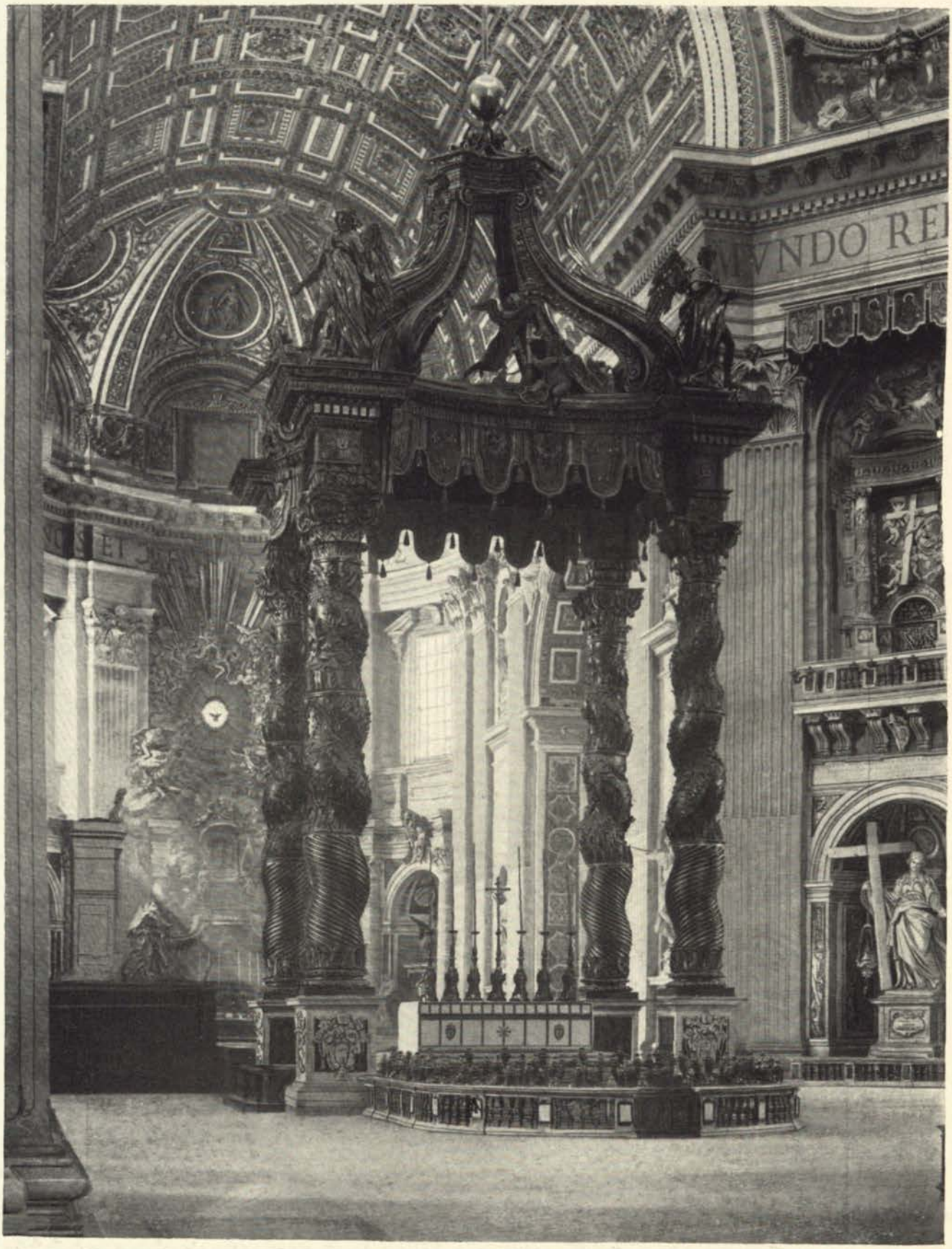
(Phot. Istituto d'Arti Grafiche)

(Phot. Alinari)

Arezzo. Badia. Choir-stalls (end of 17th century) by Romano da S. Sepolcro

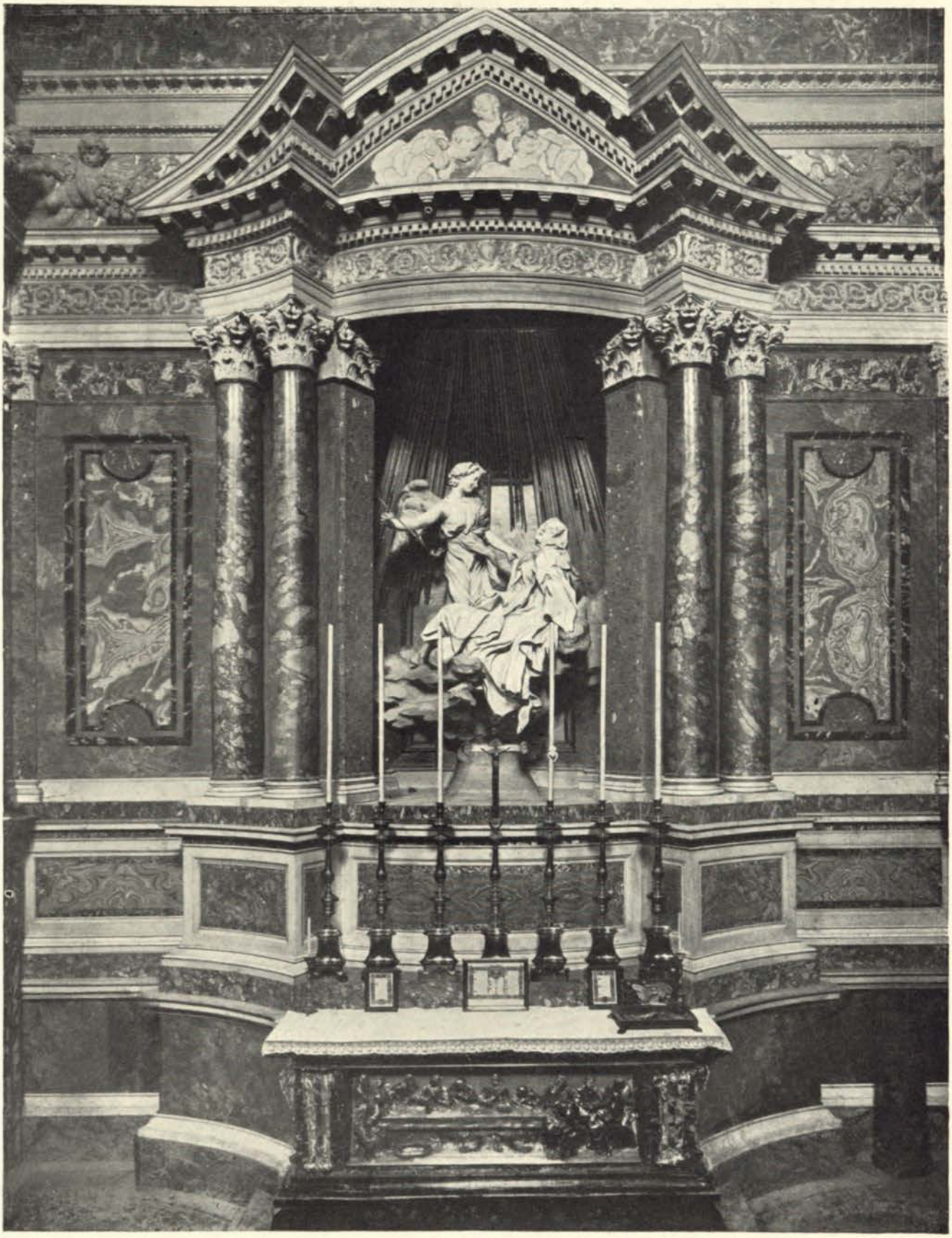
(Phot. Gargiolli)

Rome. S. Agostino. High Altar (1627) by Lorenzo Bernini



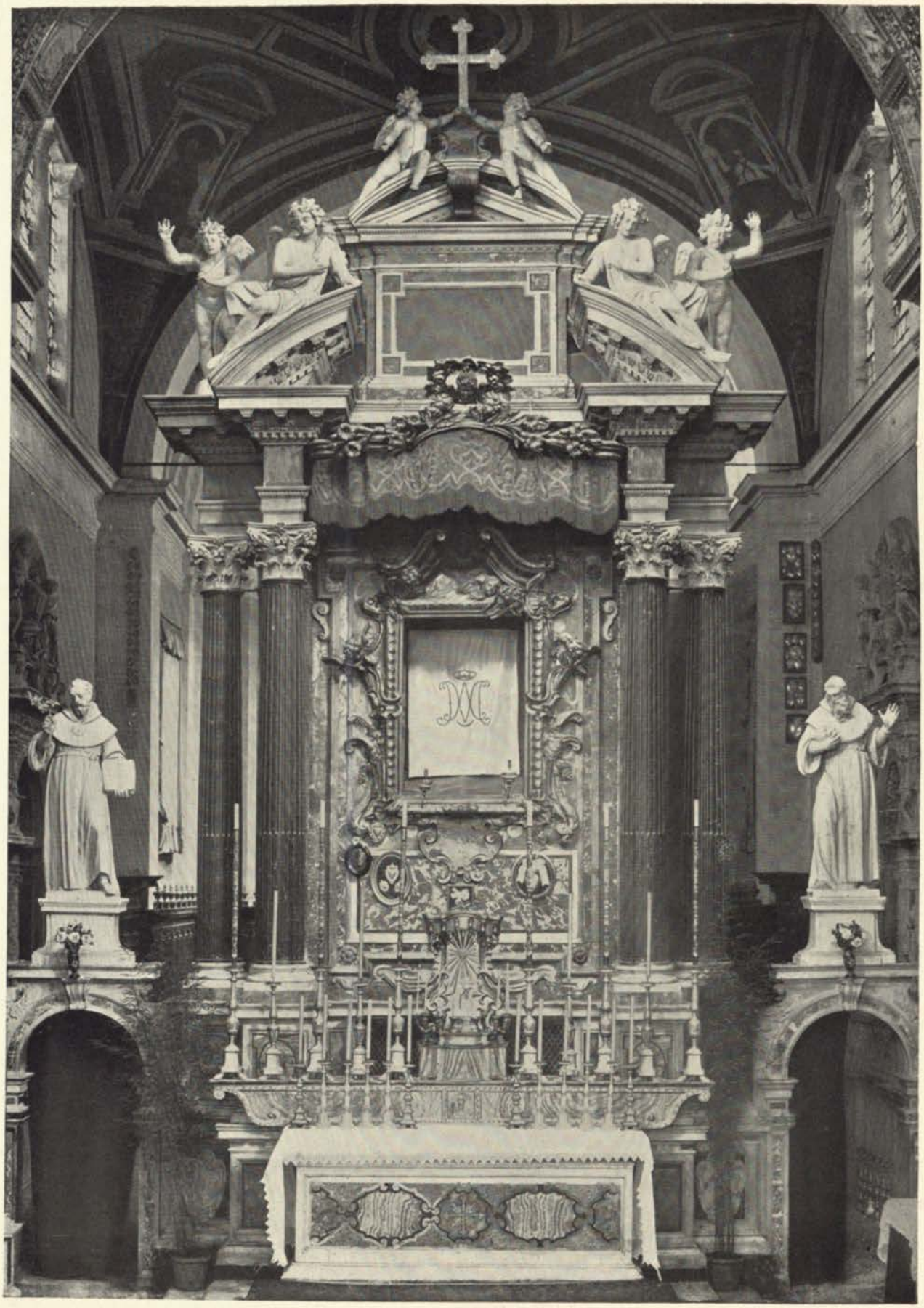
(Phot. Anderson)

Rome. S. Peter's. Tabernacle (1627—1632). Design by Lorenzo Bernini



(Phot. Gargiolli)

Rome. S. Maria della Vittoria. Altar and St. Theresa (1646) by Lorenzo Bernini



(Phot. Gargiolli)

Rome. S. Maria del Popolo. High Altar (1658) by Lorenzo Bernini

Ercole Ferrata

Antonio Mari

Antonio Mari

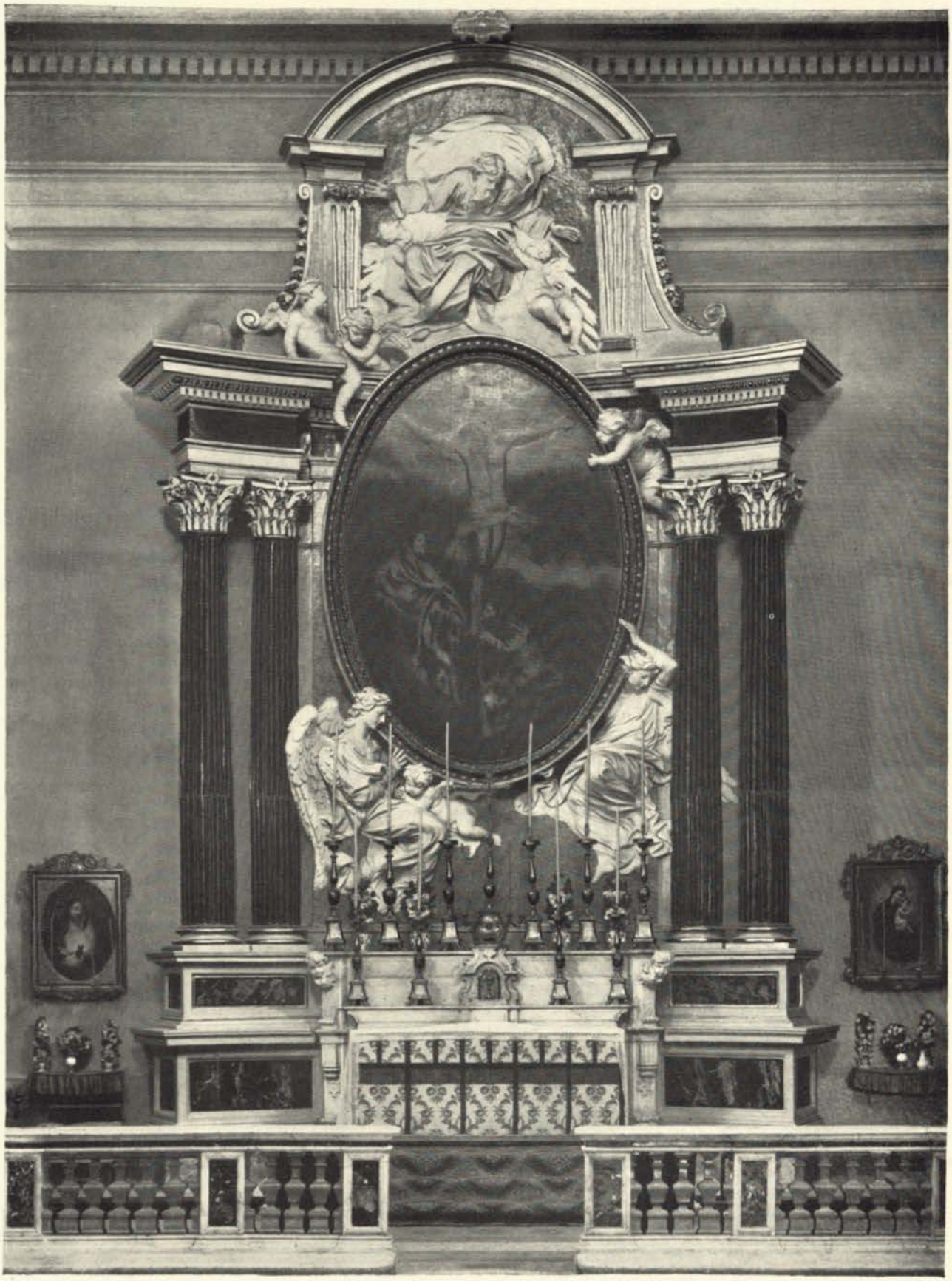
Oreste Raggi

(Phot. Gargiolli)

Rome. S. Maria del Popolo. Angels on the four altars of the Transepts.
Design by Lorenzo Bernini (c. 1658)

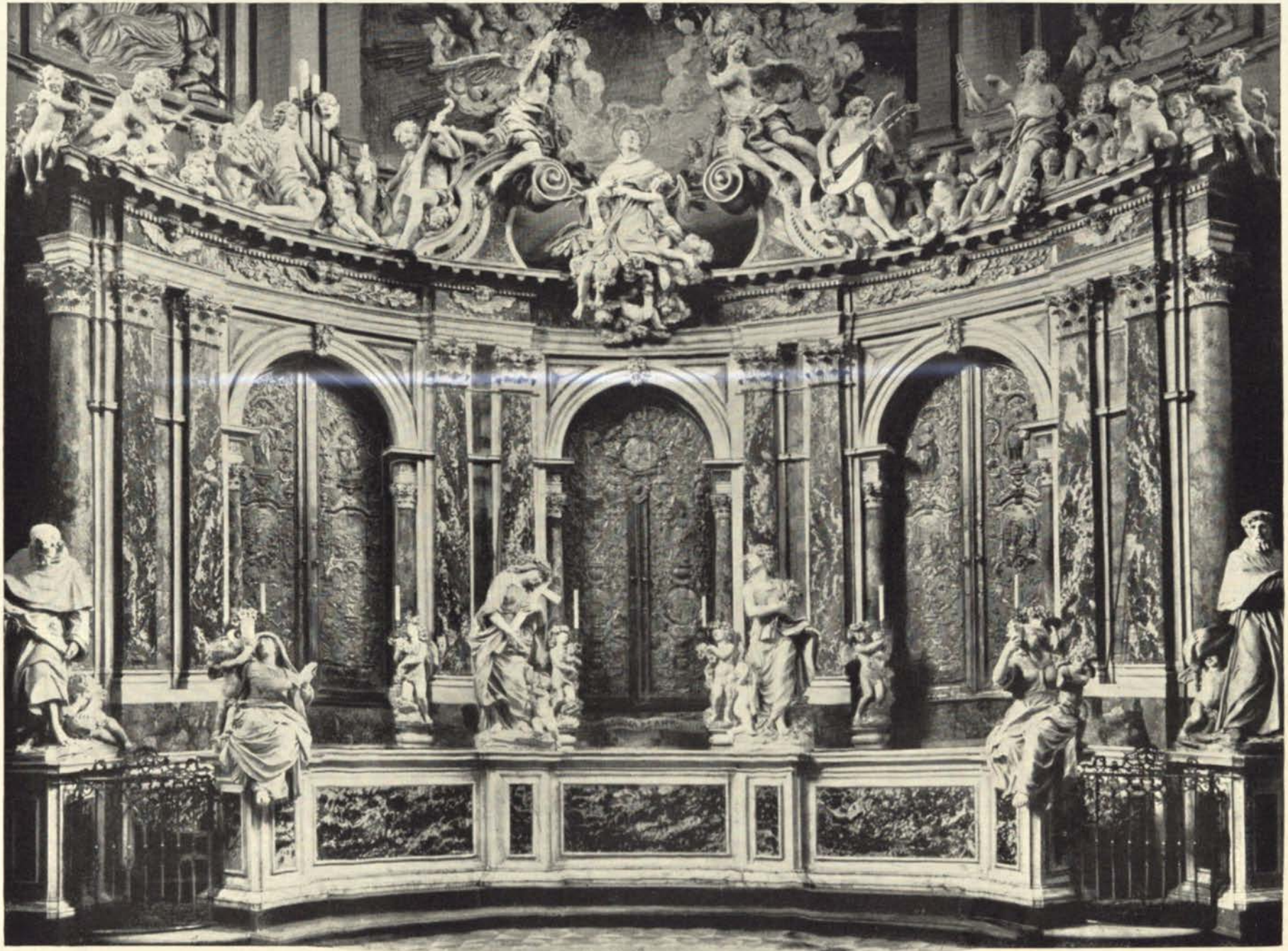
(Phot. Alinari)

Rome. S. Ignazio. Altar of the Annunciation (c. 1730). Relief by Filippo Valle, Angels by Pietro Bracci



(Phot. Gargiolli)

Castel Gandolfo, near Rome. S. Tommaso di Villanova (1661). Altar.
Design by Lorenzo Bernini

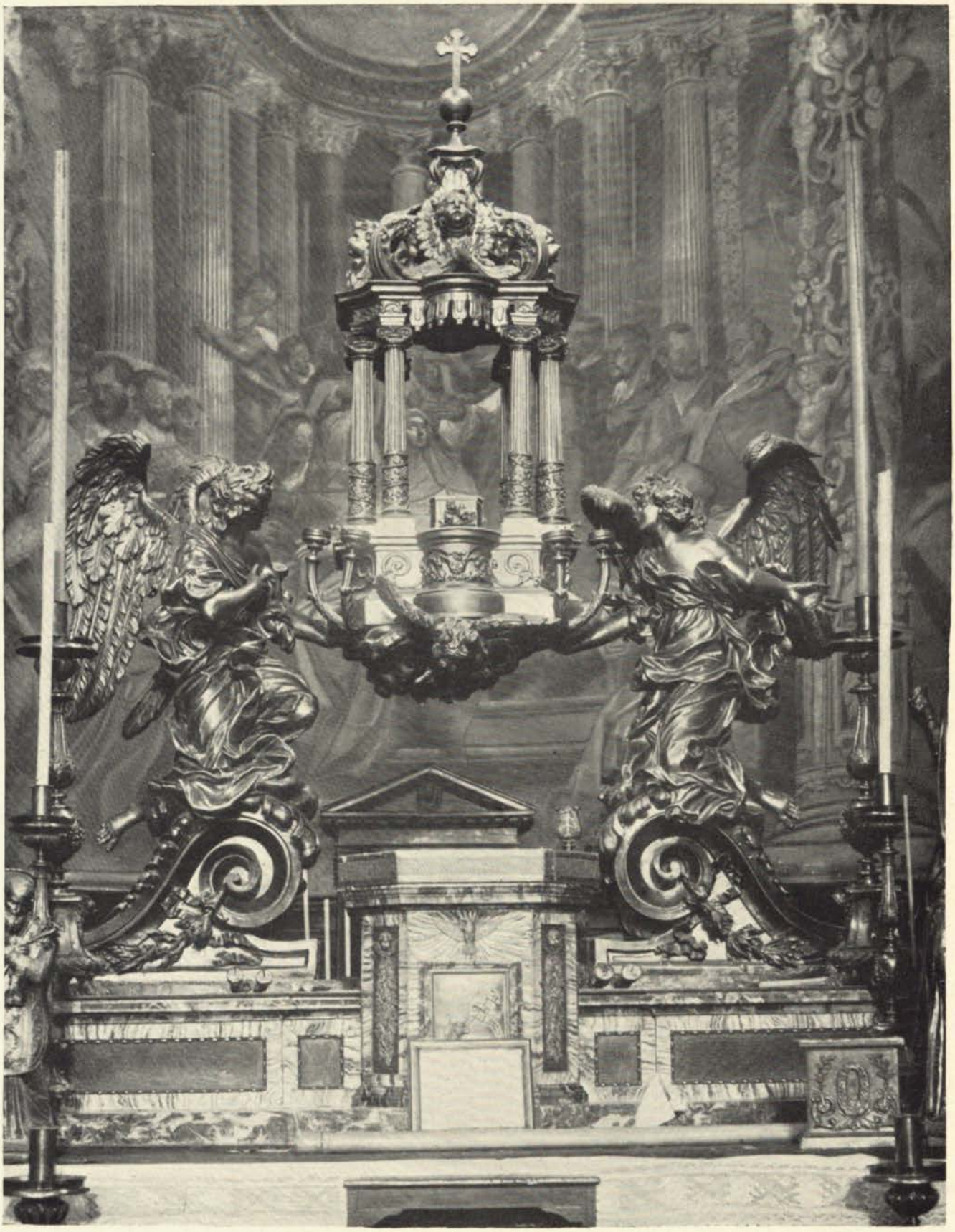


(Phot. Istituto d'Arti Grafiche)

Padua. S. Antonio. Reliquary Altar. Design (1689) by Filippo Parodi,
Sculptures by Giovanni and Giacomo Grassi (1690—1692)

(Phot. Istituto d'Arti Grafiche)

Terni (Prov. Perugia). Cathedral. High Altar (1762) by Antonio Minelli.
Design of the Tabernacle by Carlo Murena



(Phot. Gargiolli)

Rome. S. Spirito in Sassia. Ciborium by Lorenzo Tedesco (17th century)

(Phot. Alinari)

Rome. S. Maria Maggiore. Cappella Borghese. Tabernacle of the Madonna (1611), Sculpture by Pompeo Targioni from a design by Girolamo Rainaldi

Wood carving, 17th century

(Phot. Istituto d'Arti Grafiche)

Bevagna (Prov. Perugia). S. Maria del Monte. Vestment Cupboard, 17th century

(Phot. Istituto d'Arti Grafiche)

Terni (Prov. Perugia). S. Valentino. Vestment Cupboard of gilded metal (17th century)

(Phot. Alinari)

Chioggia (Prov. Venice). Pulpit (1677) by Bartolo Cavalieri and C. Negri

(Phot. Istituto d'Arti Grafiche)

Asso (Prov. Como). Pulpit (1685) by Fedele Pirovano

(Phot. Anderson)

Rome. S. Peter's. Holy water basin (1723—1725) by Pietro Lironi, with cherubs by Francesco Moderati

(Phot. Moscioni)

Rome. S. Maria del Popolo. Organ loft with the coat of arms of Alexander VII (c. 1658). Stucco decoration by Antonio Raggi

(Phot. Alinari)

Florence. Fountain at the angle of Borgo S. Jacopo and the Via dello Sprone, ascribed to Bernardo Buontalenti (end of 16th century)

(Phot. Alinari)

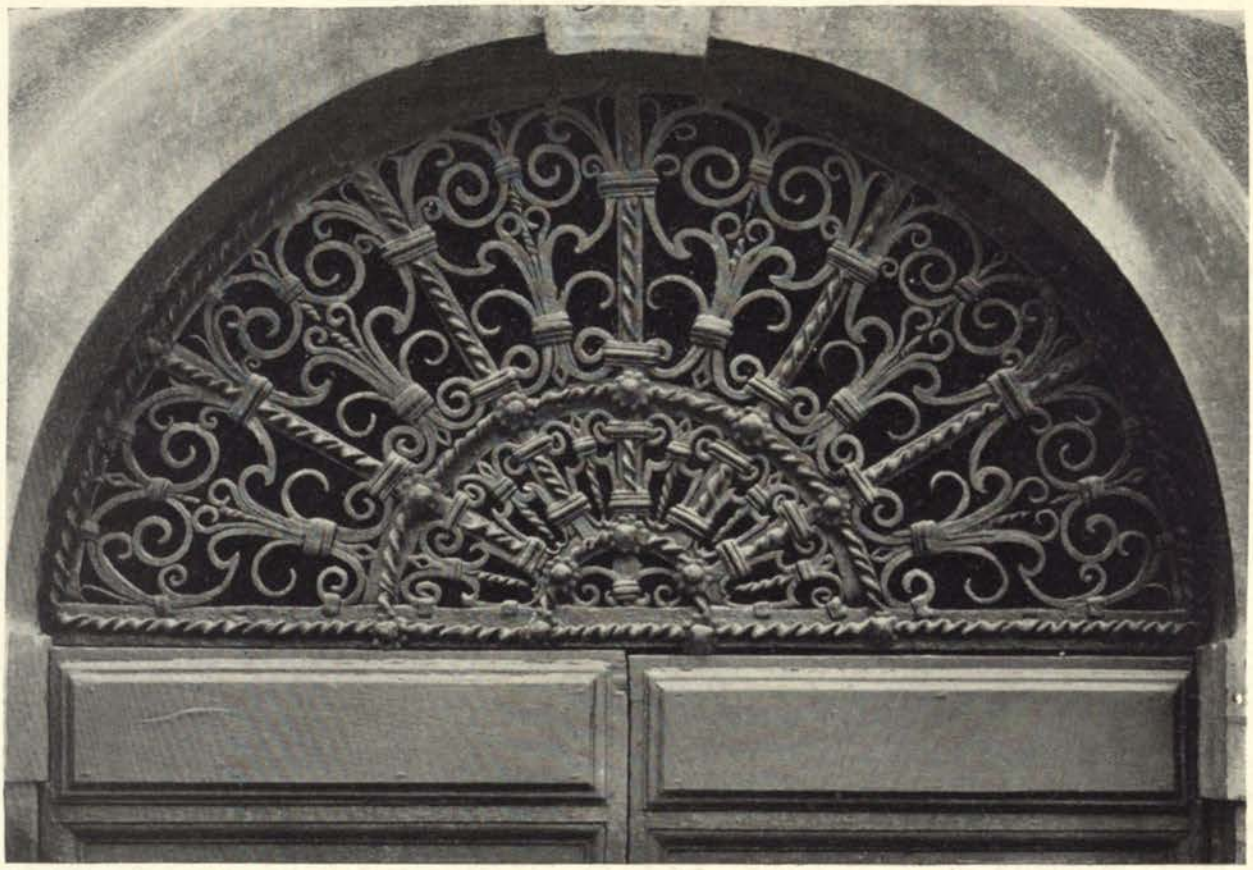
Florence. SS. Annunziata. Holy water basin (1615) by Antonio Susini

(Phot. Istituto d'Arti Grafiche)

Pescocostanzo. (Prov. Aquila). S. Maria.
Font Gate (18th century)

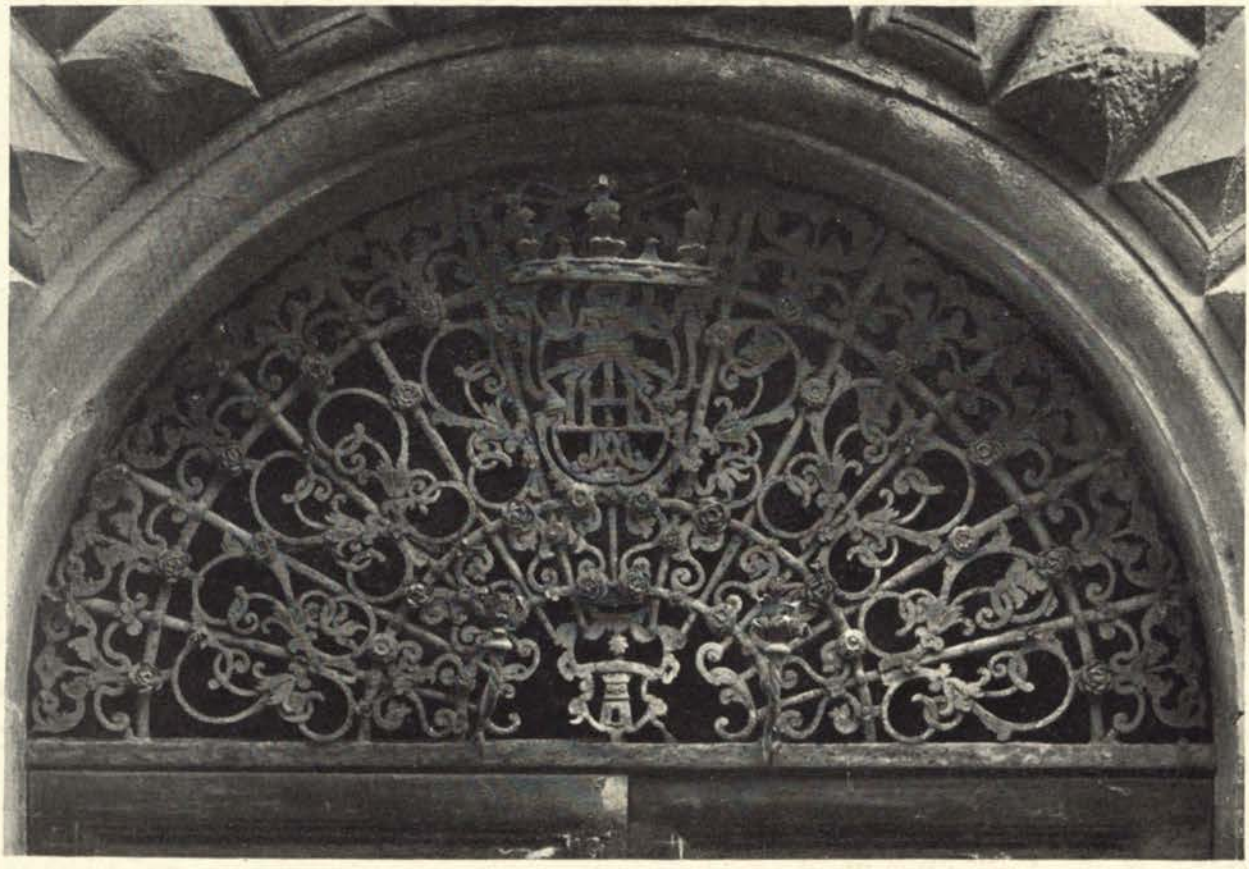
(Phot. Istituto d'Arti Grafiche)

Volterra. Gate of Cathedral (17th century)



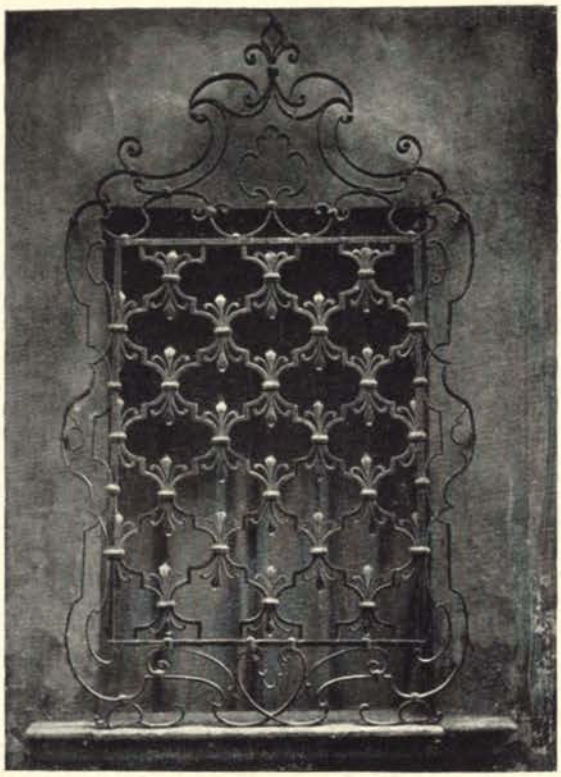
(Phot. Alinari)

Lucca. Barbantine Monastery. Iron Door-grating (end of 16th century)



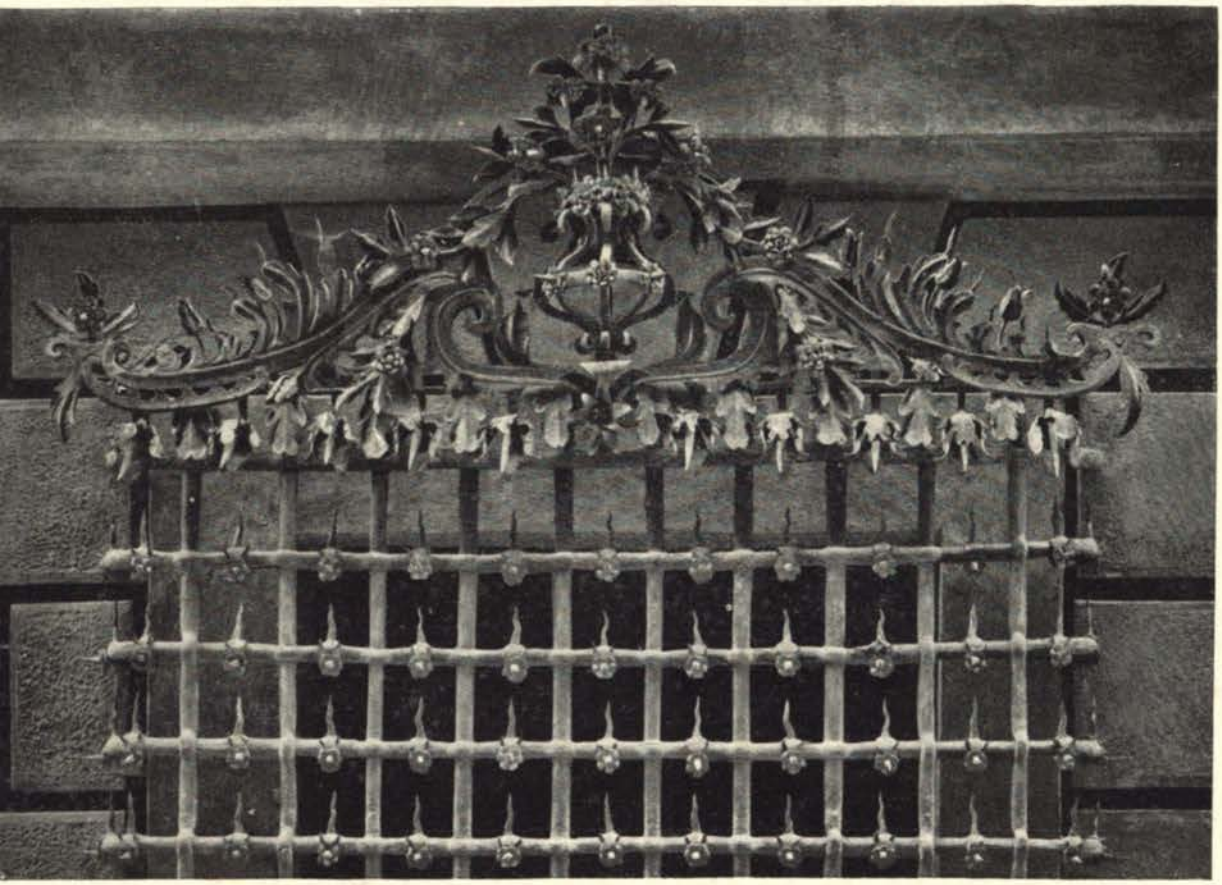
(Phot. Alinari)

Ascoli-Piceno (Prov. Marche). Palace in the Piazza Arringo. Iron Door-grating (17th century)



(Phot. Ricci)

Ravenna. Window-grating, formerly in the Via Cerchio (18th century)

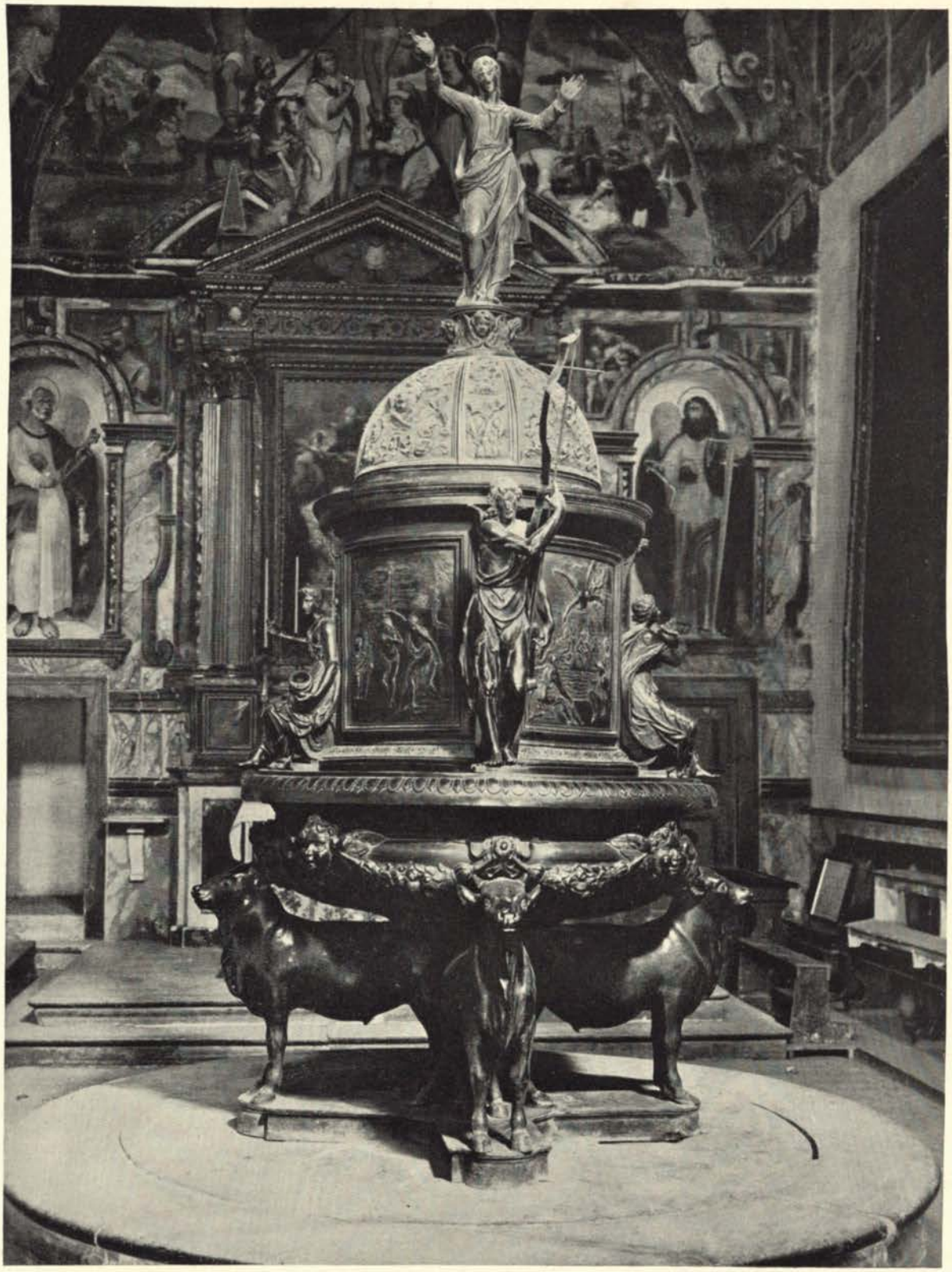


(Phot. Alinari)

Sarzana (Prov. Liguria). Palazzo Picedi. Iron window-grating (17th century)

(Phot. Alinari)

Vercelli (Prov. Piemont). S. Andrea. Confessional (18th century)



(Phot. Alinari)

Osimo (Prov. Marche). Baptistery. Font (c. 1610).
Model by Paolo Lombardo, executed by Pier Paolo and Tarquinio Jacometti

63894

(Phot. Alinari)

Certosa di Pavia. Cupboards in Sacristy (1615) by Virgilio de' Conti and G. Favorino

(Phot. Alinari)

Montecassino (Prov. Caserta). Cupboards in Sacristy (1749) by Paolo di Maio and Gennaro Franzese

(Phot. Gargiolli)

Rome. S. Francesca Romana in Tor de' Specchi.
Clock (17th century)

(Phot. Moscioni)

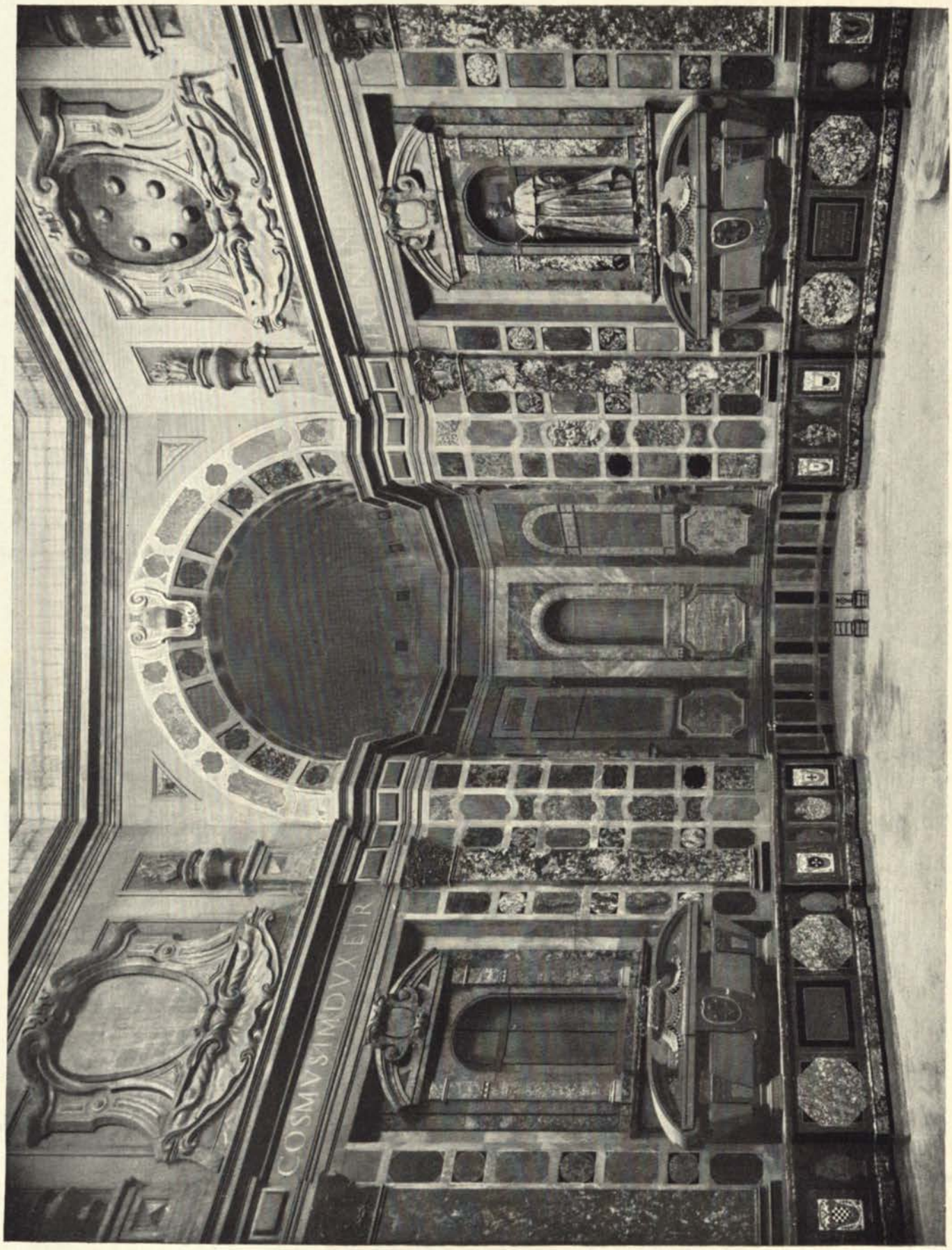
Rome. Palazzo Chigi. Hanging Lamp (17th century) erroneously supposed to be a work of Lorenzetto Lotti after a design by Raphael

(Phot. Gargiolli)

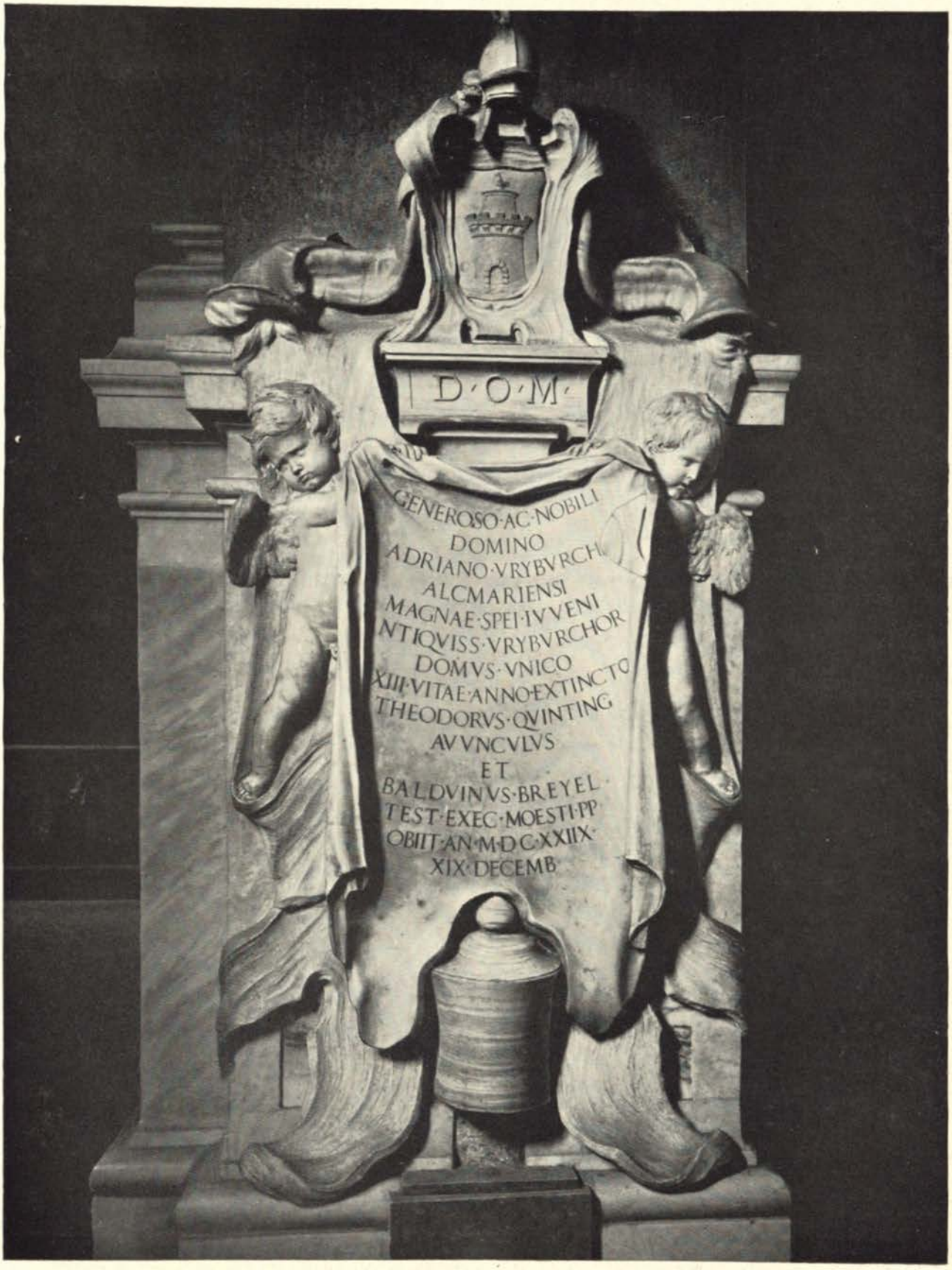
Rome. S. Prassede. Monument to Bishop Santoni (1612). Lorenzo Bernini's earliest work

(Phot. Moscioni)

Rome. S. Francesco di Paola. Circular Window in the Choir (c. 1625)



Florence. S. Lorenzo. The Princes' Chapel (1604—1610), by Matteo Nigetti from a plan by Giovanni de' Medici (Phot. Alinari)

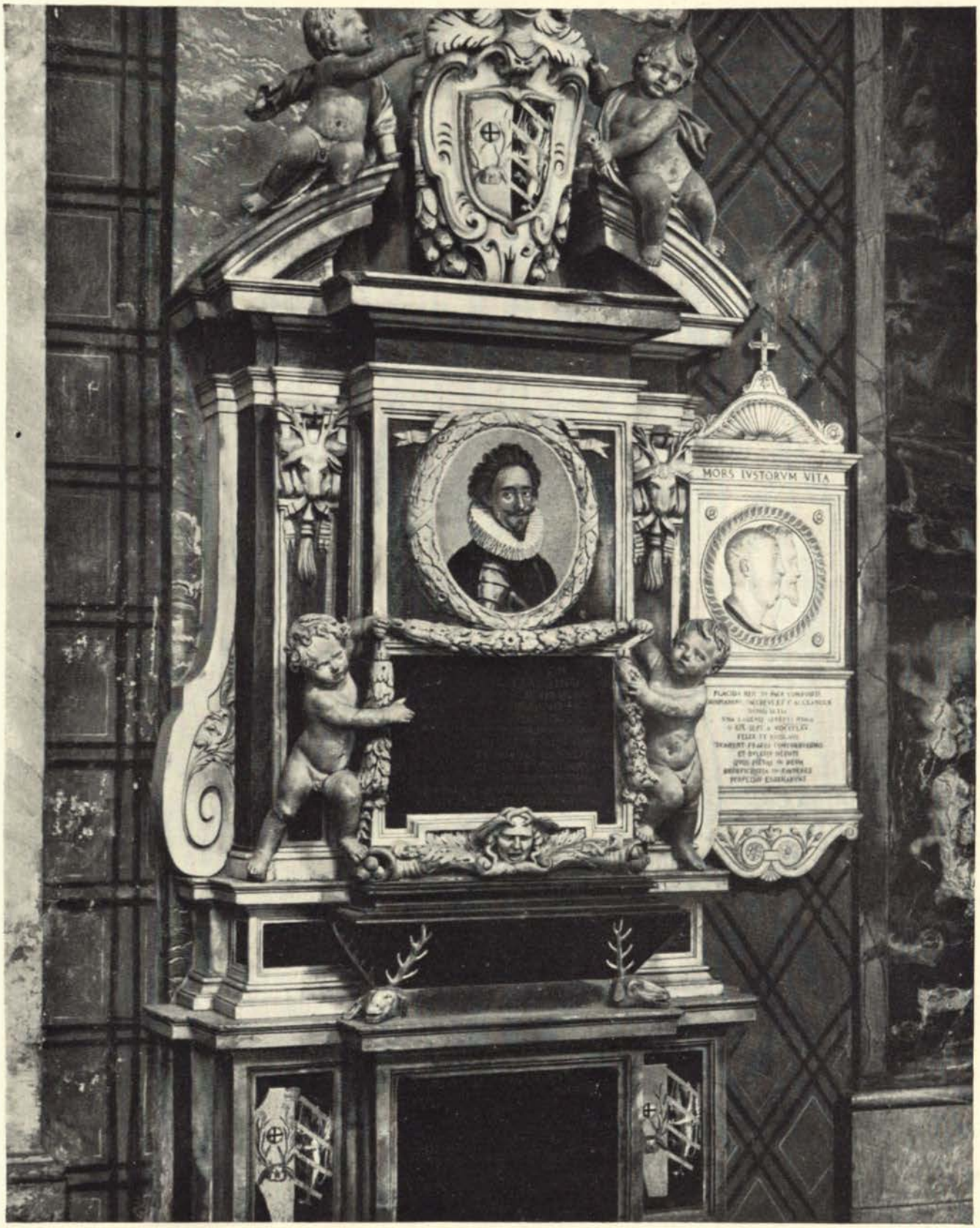


(Phot. Moscioni)

Rome. S. Maria dell' Anima. Monument to Adrian Vryburch (1628)
by François du Quesnoy, called Fiammingo

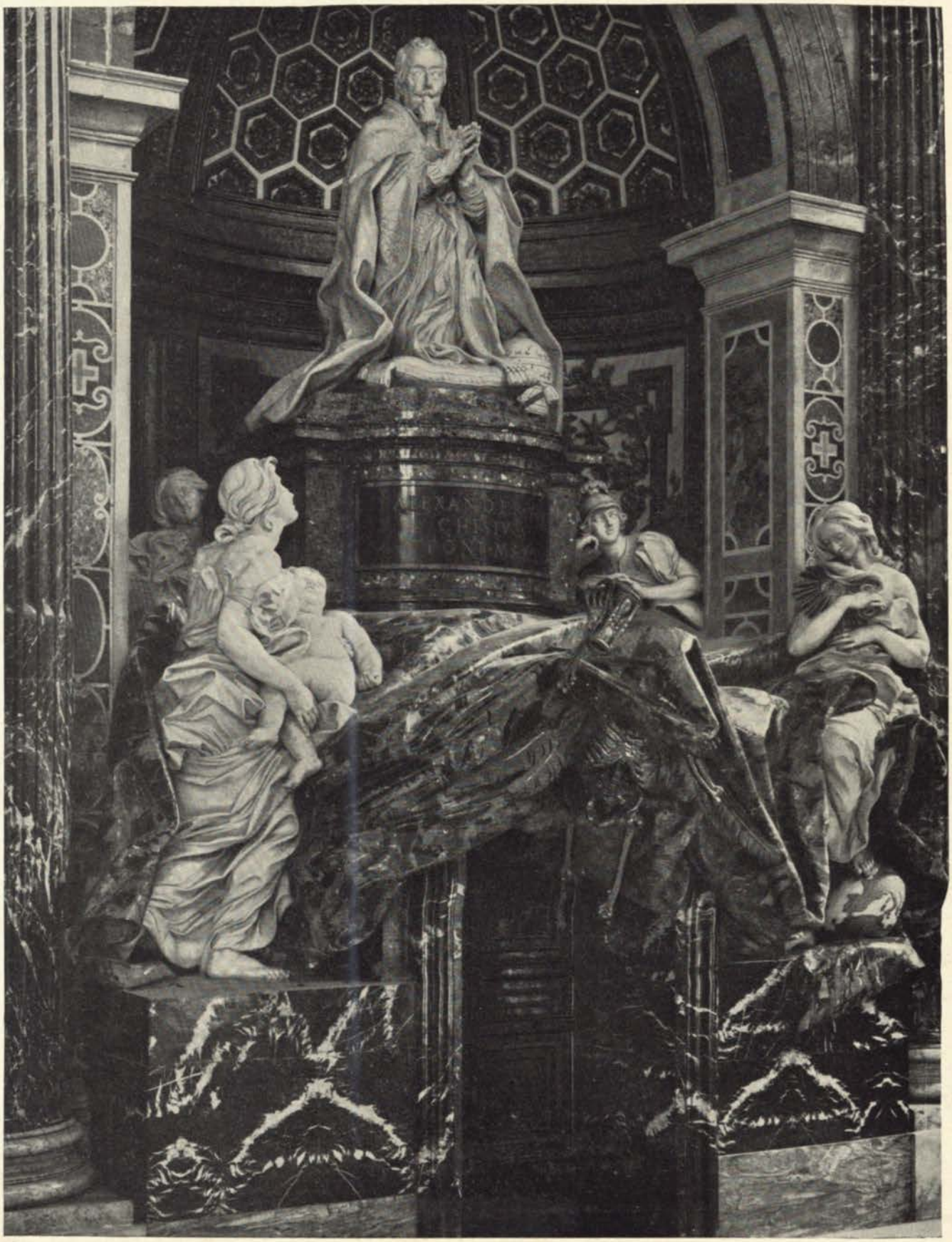
(Phot. Anderson)

Rome. St. Peter's. Monument to Urban VIII (1642—1647) by Lorenzo Bernini



(Phot. Moscioni)

Rome. S. Maria sopra Minerva. Monument (1644) to Ottaviano Ubaldini della Gherardesca. The mosaic portrait by G. B. Calandra of Vercelli

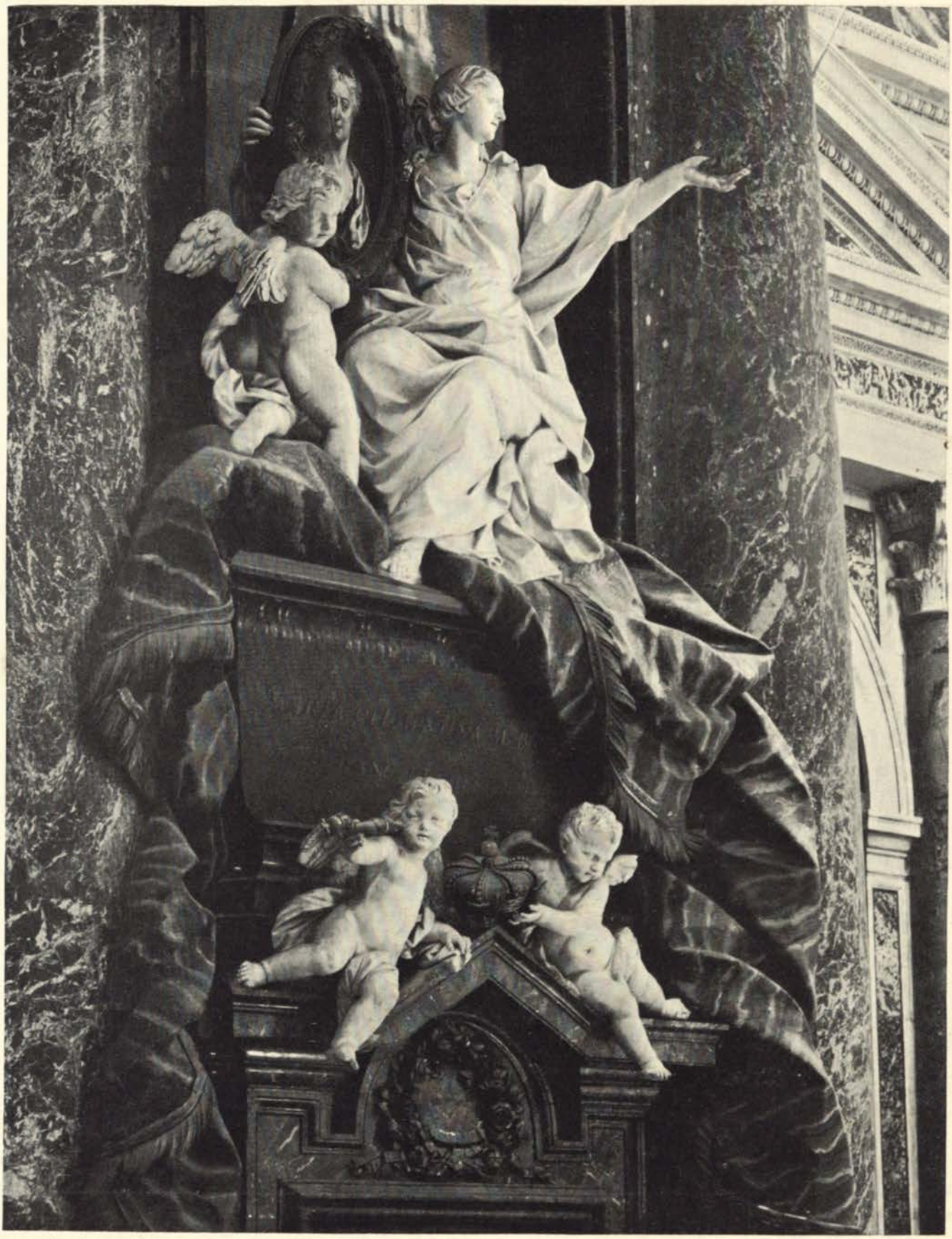


(Phot. Anderson)

Rome. St. Peter's. Monument to Alexander VII (1672—1678) by Lorenzo Bernini.
The Caritas by Giuseppe Mazzuoli; the Veritas by Giulio Cartari

(Phot. Moscioni)

Rome. Gesù e Maria. Monument to Ercole and Luigi Bolognetti
by Francesco Cavallini (2d half of 17th century)



Rome. St. Peter's. Monument to Maria Clementina Sobiesky Stuart († 1735). (Phot. Moscioni)
Design by Filippo Barigioni, Sculptures by Pietro Bracci

(Phot. Alinari)

Rome. S. Andrea della Valle. Monument to Count Gaspare Thiene (1678) by Domenico Guidi

(Phot. Gargiolli)

Rome. S. Maria del Popolo. Portion of the Monument to G. B. Gisleni († 1670), erected by himself

(Phot. dell'Emilia)

Bologna. S. Michele in Bosco (1602—1603). Octagonal Cloister by Pietro Fiorini and Guglielmo Conti

Foggia. Chapels on the Calvary mount (1693)

(Phot. Istituto d'Arti Grafiche)

Bologna. Palazzo Malvezzi-Medici, by Bartolomeo Triachini (end of 16th century)

(Phot. Alinari)

(Phot. Alinari)

Genoa. Palazzo Doria-Tursi, now the Municipio (Town-hall) 1590. By Rocco Lurago

(Phot. Alinari)

Pisa. Palazzo Upezzinghi, formerly Lanfreducci (c. 1600) ascribed to Cosimo Pagliani

(Phot. Istituto d'Arti Grafiche)

Macerata. Palazzo Compagnoni-Marefoschi (1609—1632). Restored and enlarged by Luigi Vanvitelli (1771)

(Phot. Alinari)

Verona. Gran Guardia Vecchia, by Domenico Curtoni (1609)

(Phot. Alinari)

Rome. Palazzo Barberini (1629—1630). Façade by Lorenzo Bernini

Rome. Palazzo Barberini (1629—1630). Back, with approach by Francesco Borromini (Phot. Gargiolli)

(Phot. Alinari)

Rome. Palazzo Barberini. Doorway of the Court (1629—1630) by Francesco Borromini

Rome. Palazzo Barberini (1629—1630). Back, by Francesco Borromini

(Phot. Alinari)

(Phot. Istituto d'Arti Grafiche)

Milan. Collegio Elvetico, now the State Archives. Façade by Francesco Maria Ricchini (beginning of 17th century)

(Phot. Istituto d'Arti Grafiche)

Milan. Palazzo Annoni (1631). Design by Francesco Maria Ricchini

(Phot. Gargiolli)

Caltanissetta. Palazzo del Tribunale, formerly Moncada (1635—1638)

(Phot. Alinari)

Rome. Palazzo Madama (1642) by Paolo Marucelli, after a design by Lodovico Cardi, called il Cigoli

(Phot. Istituto d'Arti Grafiche)

Milan. Palazzo Litta (1648). After a design by Francesco Maria Ricchini

Rome. Palazzo di Montecitorio (1650) by Lorenzo Bernini (Phot. Alinari)

Parma. Custom House (middle of 17th century) in the manner of Bartolomeo Provaglia
(cf. the Palazzo Davia-Bargellini at Bologna)

(Phot. Istituto d'Arti Grafiche)

Lecce. Prefecture, formerly monastery of the Celestines (middle of 17th century) (Phot. Lazzaretti)

(Phot. Moscioni)

Rome. Palazzo Borghese. Loggetta by Carlo Rainaldi (about the middle of 17th century)

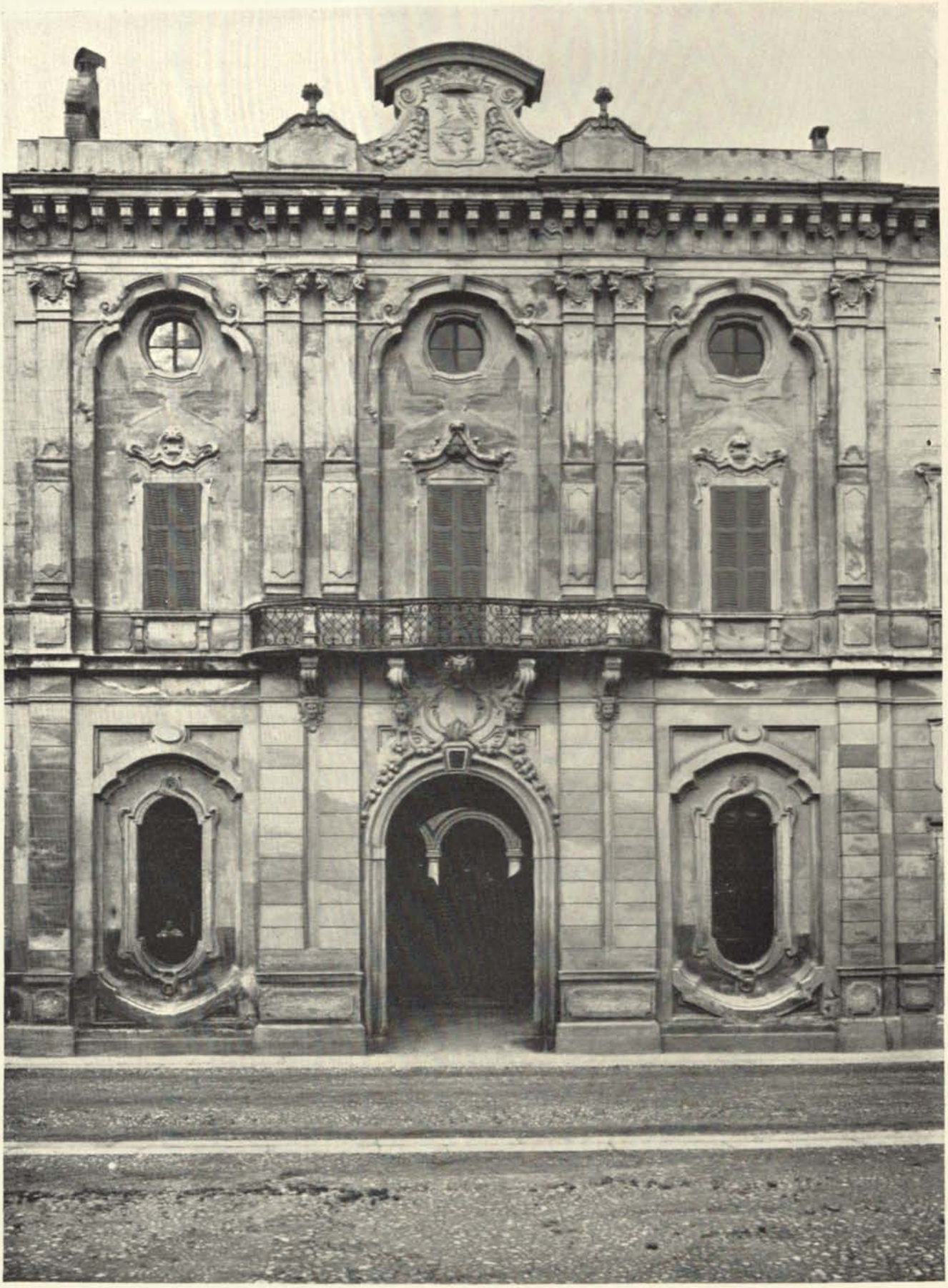
(Phot. Alinari)

Bologna. Palazzo Davia-Bargellini (middle of 17th century), by Bartolomeo Provaglia

(Phot. Brogi)

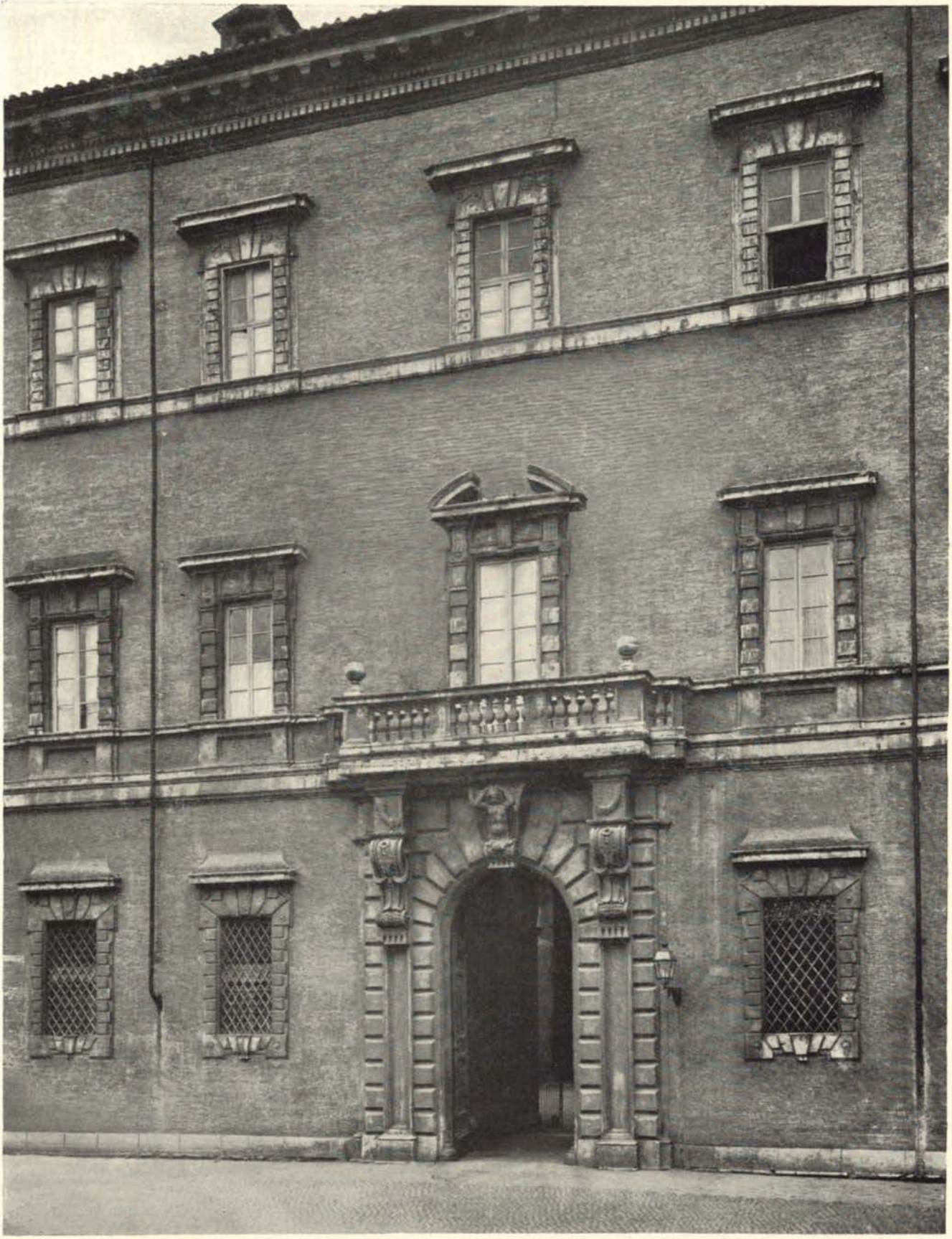
Turin. Palazzo Carignano (1680) by Guarino Guarini

Rome. Palazzo Odescalchi. Façade (1665) by Lorenzo Bernini, lengthened about 1750 by Niccolò Salvi and Luigi Vanvitelli (Phot. Alinari)



(Phot. dell'Emilia)

Cremona. Palazzo Stanga (17th century), restored in 1858



(Phot. Alinari)

Rome. Palazzo di S. Calisto (17th century), ascribed to Paolo Marucelli

(Phot. Alinari)

Venice. Palazzo Pesaro, by Baldassarre Longhena, 1679, completed in 1710

Venice. Palazzo Rezzonico now Minerbi by Baldassarre Longhena (1680).
The upper story added by G. Massari (1745)

(Phot. Alinari)

Turin. Palazzo Madama. Façade by Filippo Juvara (1718)

(Phot. Alinari)

Perugia. Palazzo Gallenga, formerly Antinori (1758), by Romano Bianchi

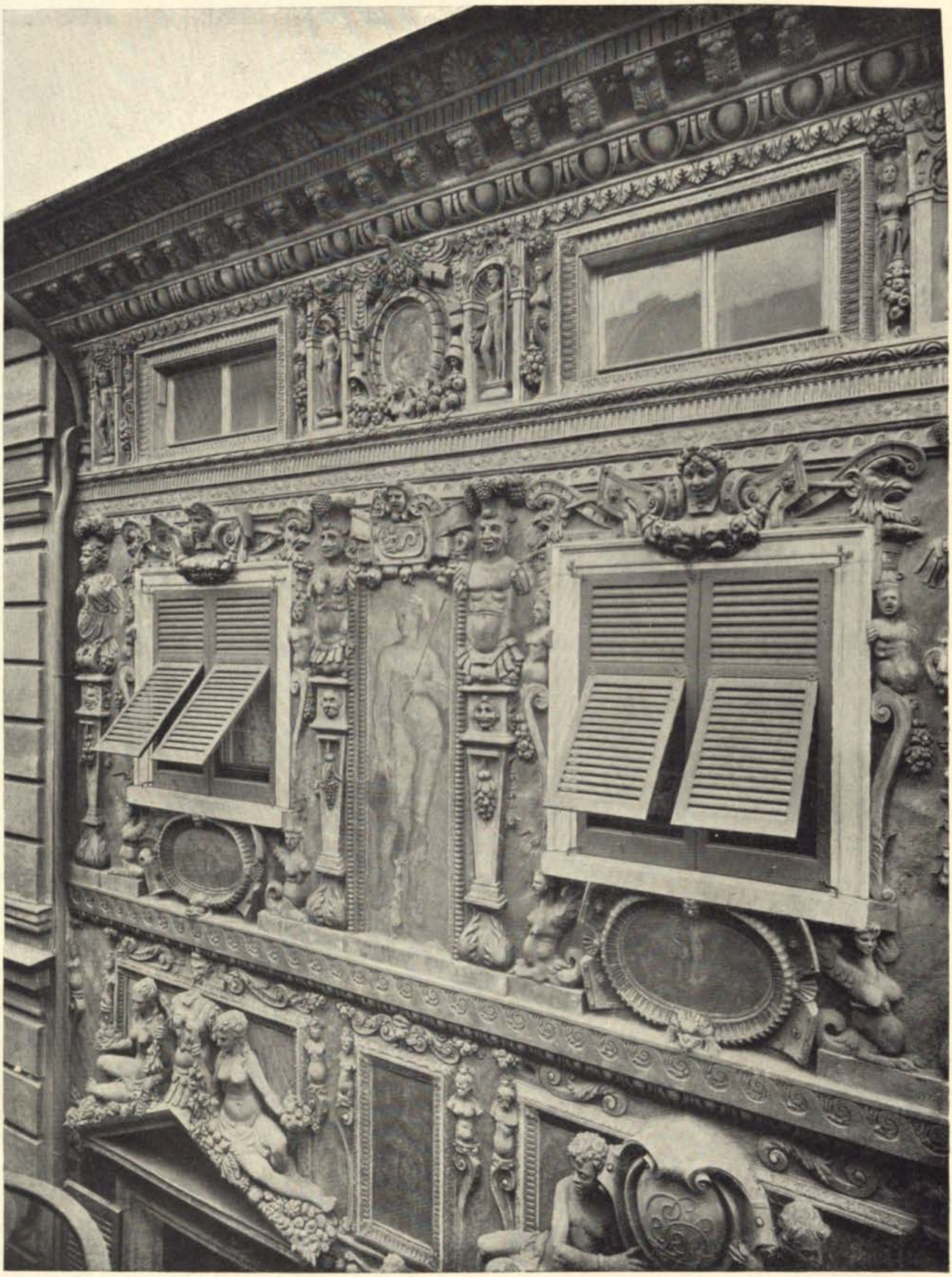
(Phot. Alinari)

(Phot. Moscioni)

Rome. Palazzo Toni, called the Palazzo dei Pupazzi (18th century)

Florence. Casino di Livia (1775) by Bernardo Fallani

(Phot. Alinari)



(Phot. Alinari)

Genoa. Palazzo Pallavicino, formerly Pessagno (1570—1580); perhaps by G. B. Castello, called il Bergamasco. Painting by Andrea Semini, stuccoes by Andrea da Carona

(Phot. Alinari)

Genoa. Palazzo Pallavicino, formerly Pessagno (1570—1580); perhaps by G. B. Castello, called il Bergamasco. Painting by Andrea Semini, stuccoes by Andrea da Carona

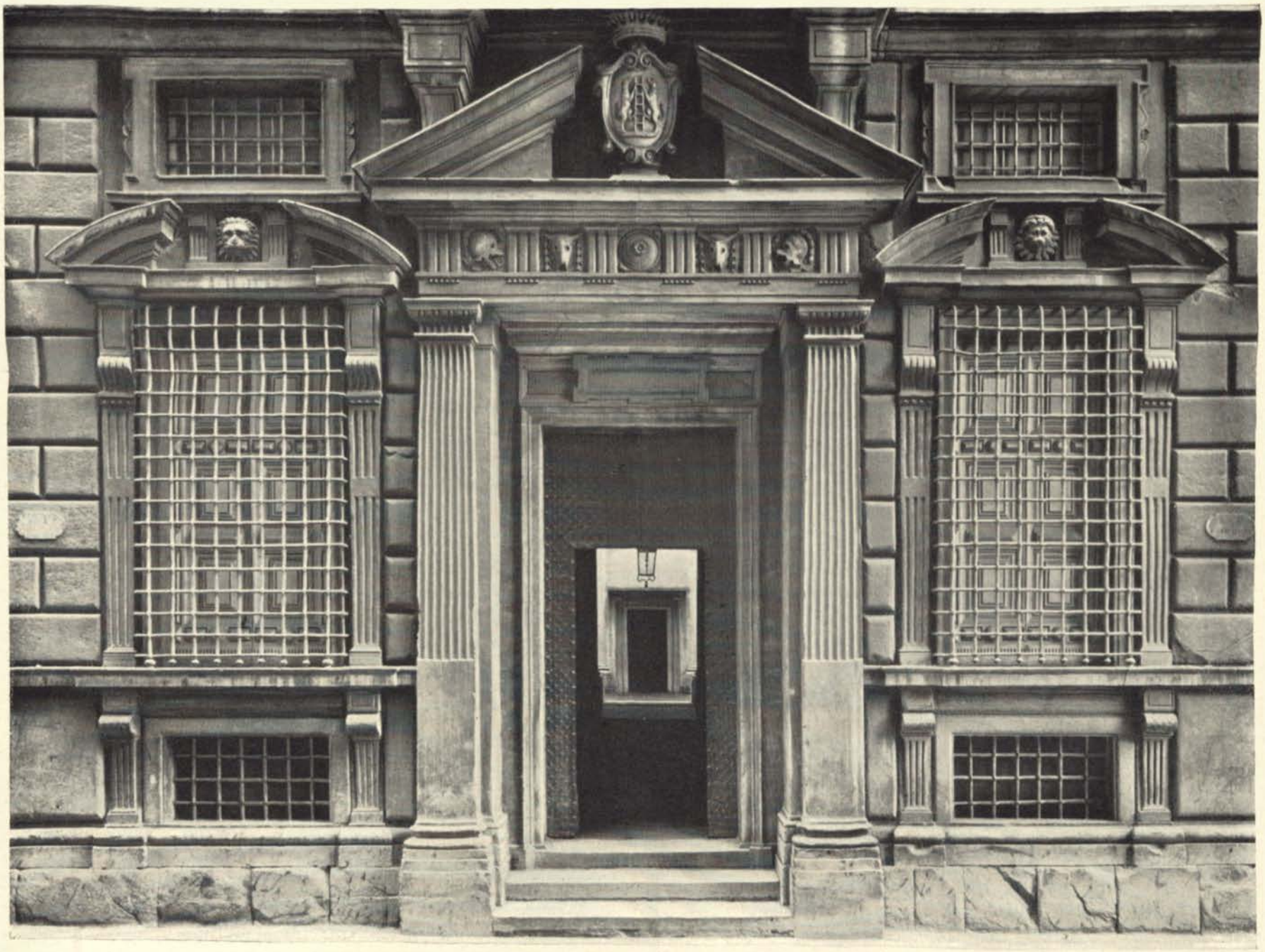
(Phot. Alinari)

Genoa. Palazzo Imperiali (1580) by G. B. Castello, called il Bergamasco.
Stuccoes by Marcello Sparzo

S. Remo. Palazzo Borea d'Olmo (17th century) (Phot. Gargiolli)

Messina. Monte di Pietà, built 1580; injured 28th December 1908

(Phot. Ledru)



Genoa. Palazzo Cambiaso in the Via Garibaldi. Door and Windows (17th century) (Phot. Alinari)

(Phot. Alinari)

Florence. Casino Mediceo (1576) by Bernardo Buontalenti.
Doorway

(Phot. Alinari)

Rome. Palazzo Sciarra. Doorway by Antonio Labacco
(2d half of 16th century)

Rome. Palazzo di Montecitorio (1650) by Lorenzo Bernini. Main Doorway by Carlo Fontana (1698)

(Phot. Moscioni)

(Phot. Moscioni)

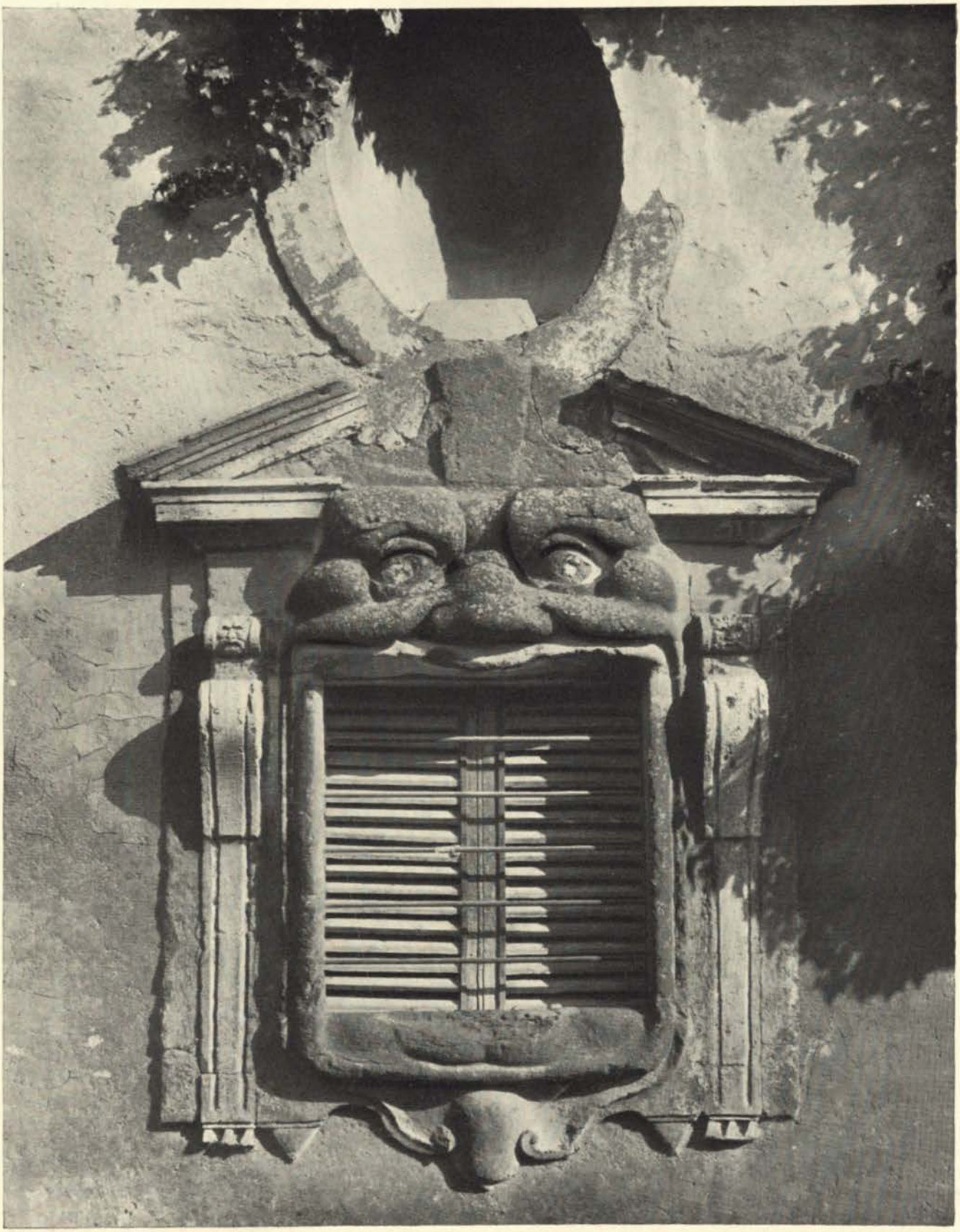
Rome. Palazzo Ruspoli (1586) by Bartolomeo Ammannati. Balcony

(Phot. Moscioni)

Rome. The Lateran Palace, by Domenico Fontana (1587). Doorway

(Phot. Moscioni)

Rome. House of the Zuccari (1590). Doorway by Federico Zuccari



(Phot. Moscioni)

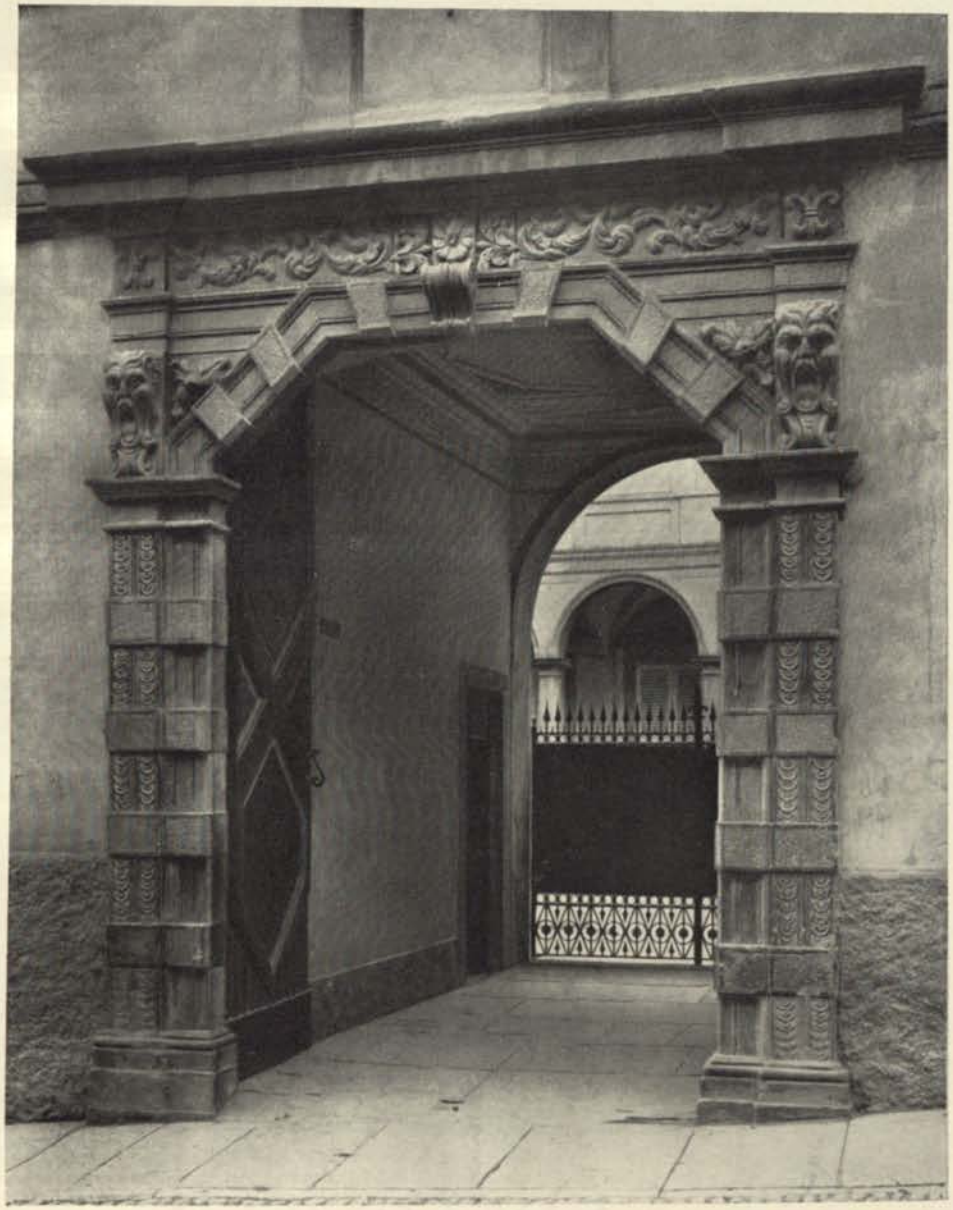
Rome. House of the Zuccari (1590). Window by Federico Zuccari

(Phot. Istituto d'Arti Grafiche)

Bitonto (Prov. Bari). Palazzo Sylos-Sersale. Doorway (18th century)

(Phot. Istituto d'Arti Grafiche)

Milan. Palazzo Trivulzio (17th century). Doorway



(Phot. Istituto d'Arti Grafiche)

Bergamo. Palazzo Monzini (17th century).
Doorway

(Phot. dell'Emilia)

Bologna. Palace of the Duc de Montpensier (1603)
by Francesco Terribilia. Doorway

(Phot. Alinari)

Turin. Palazzo Levaldigi. Door called the Porta del Diavolo (17th century)

(Phot. Istituto d'Arti Grafiche)

Pescocostanzo (Prov. Aquila). Doorway of the Casa Mansi (17th century)

(Phot. Gargiolli)

Sulmona. Badia Morronese, now the Prison. Doorway (17th century)

(Phot. Gargiolli)

Sulmona. Palazzo Tironi. Doorway (17th century)

(Phot. Alinari)

Genoa. Palazzo Pallavicino, formerly Pessagno, by G. B. Castello, called il Bergamasco and Giov. Giacomo Parracco Valsoldo (last third of 16th century). Doorway

(Phot. Alinari)

Turin. Palazzo Paesana (18th century) by Gian. Giacomo Planteri. Doorway

(Phot. Istituto d'Arti Grafiche)

Bitonto (Bari). Palazzo Cernitto (17th century). Balcony

(Phot. Moscioni)

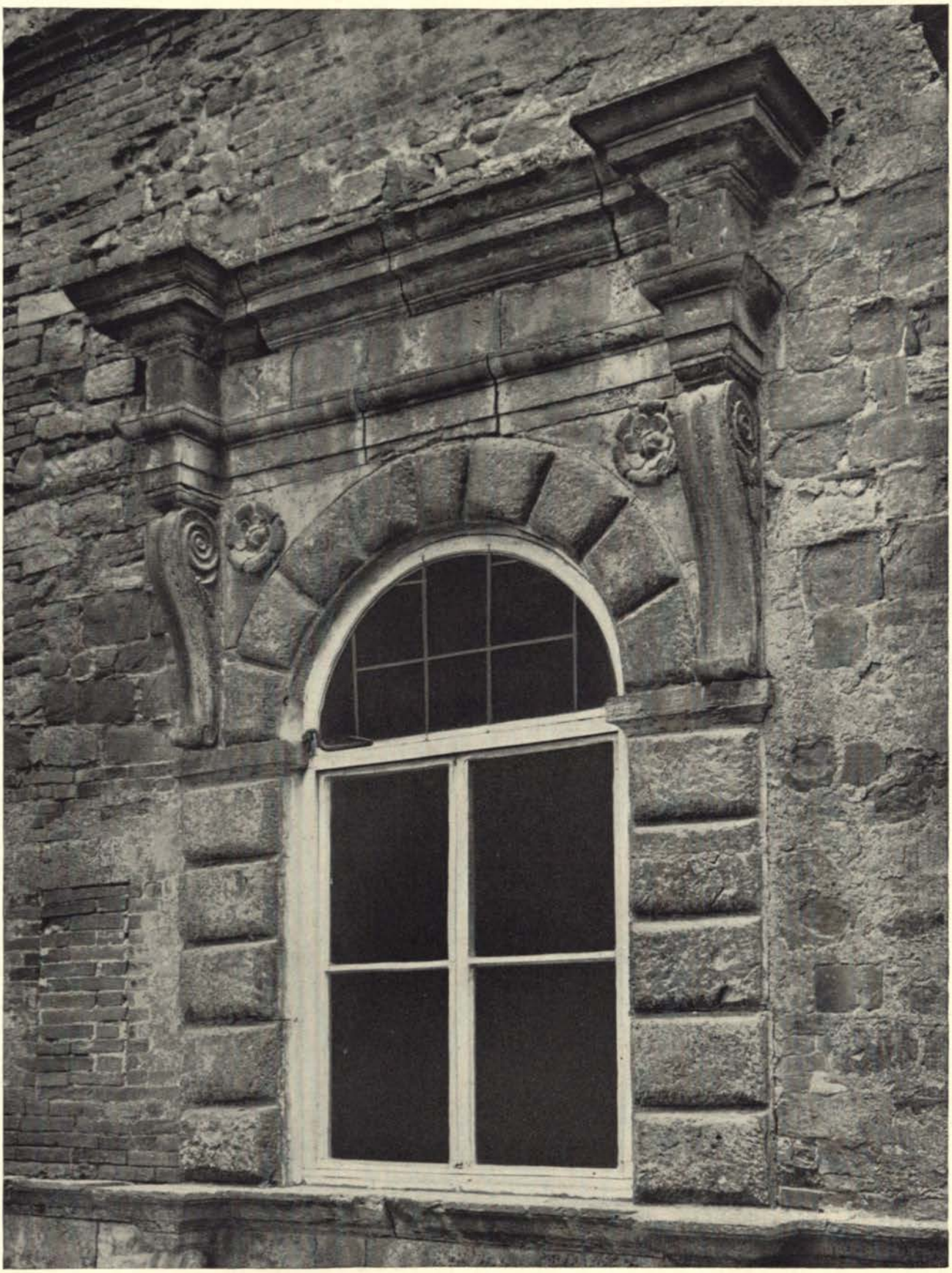
Rome. Entablature of Doorway (17th century) from the Casa Barigioni Pereira (now destroyed)

(Phot. Alinari)

Rome. Palazzo del Grillo (18th century). Doorway

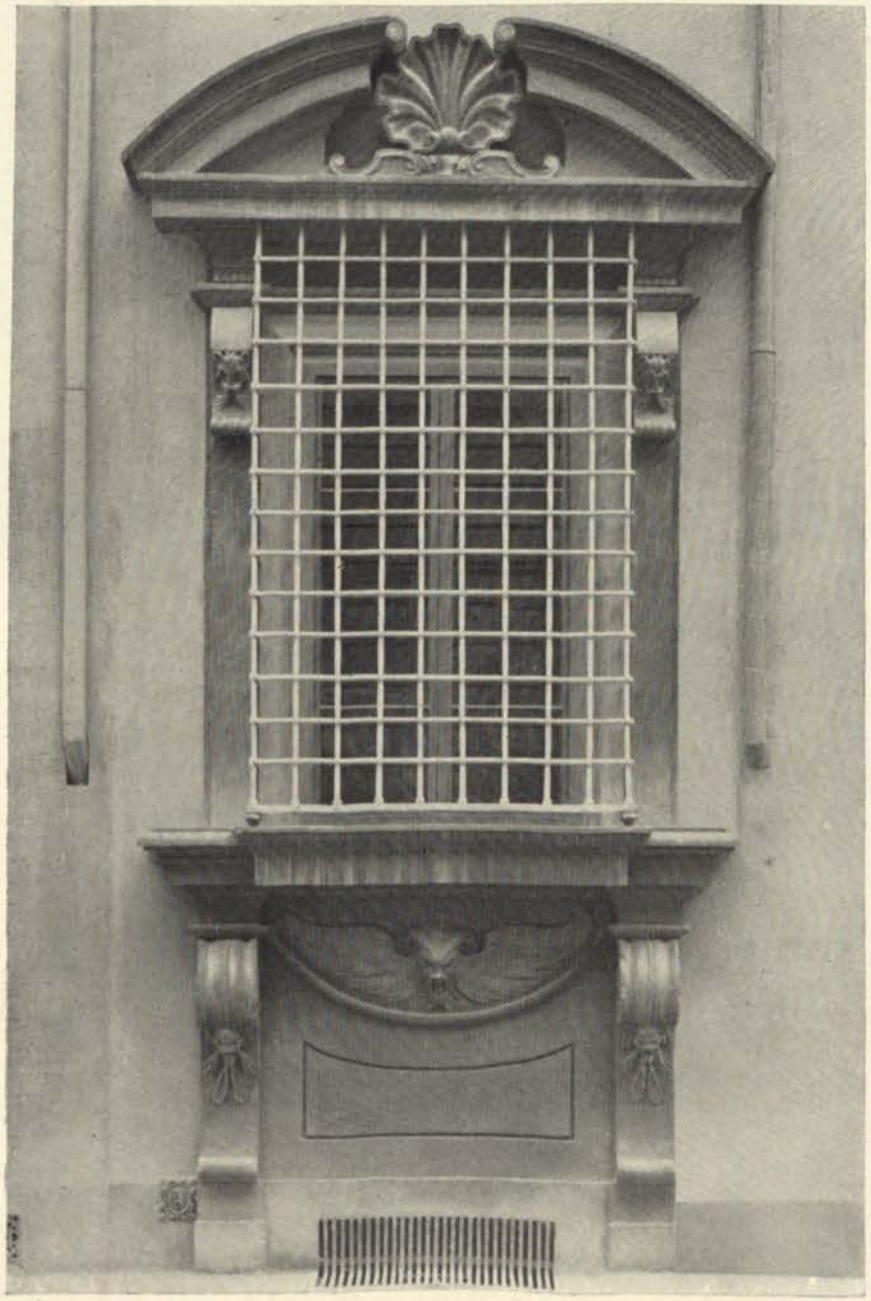
(Phot. Istituto d'Arti Grafiche)

Bitonto. Arch and Window (17th century)



(Phot. Alinari)

Perugia. Palazzo Sertori in the Via Vecchia. Window (17th century)

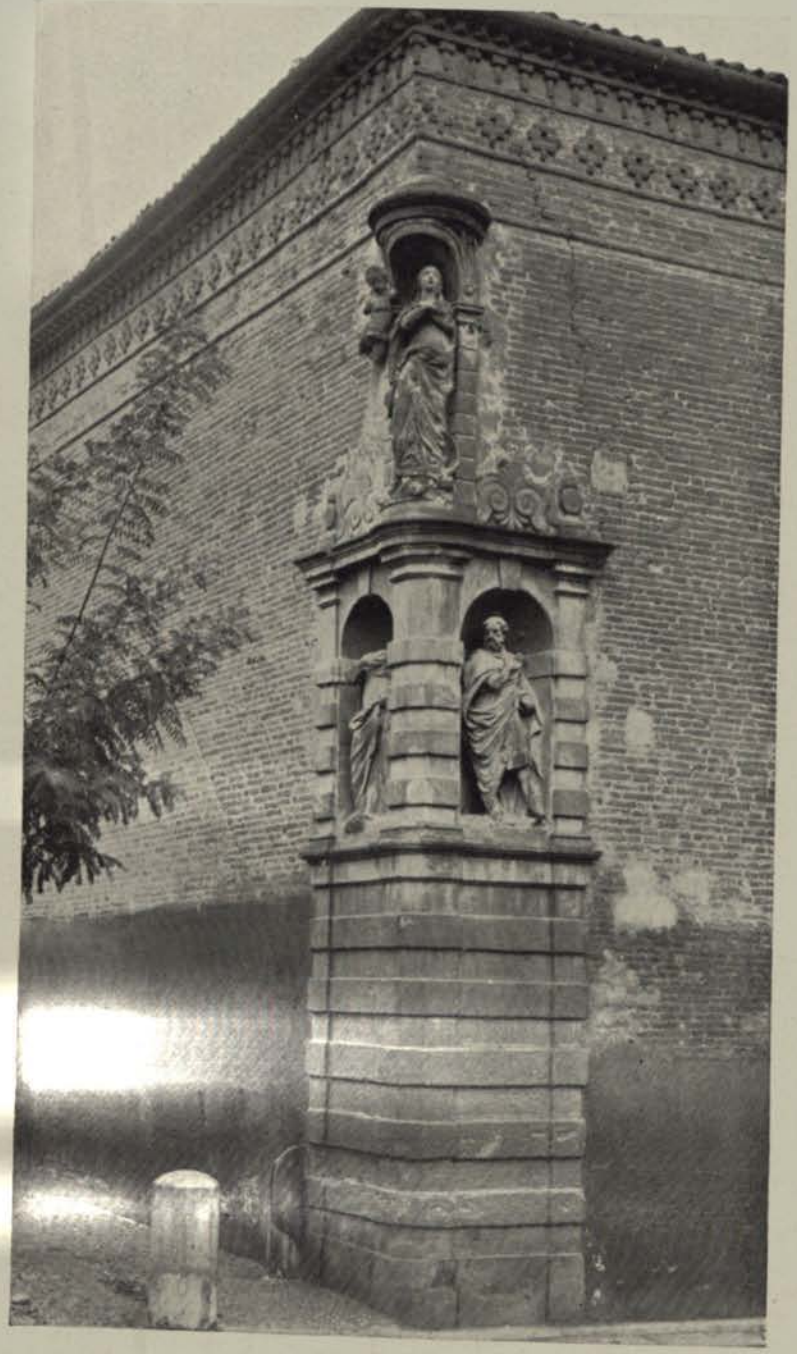


(Phot. Alinari)

Florence. Palazzo Bartolommei (beginning of 17th century) by Gherardo Silvani. Window on ground floor

(Phot. dell'Emilia)

Bologna. Palazzo Montanari, formerly Aldrovandi. Design by Alfonso Torrigiani (1748). Window



(Phot. dell'Emilia)

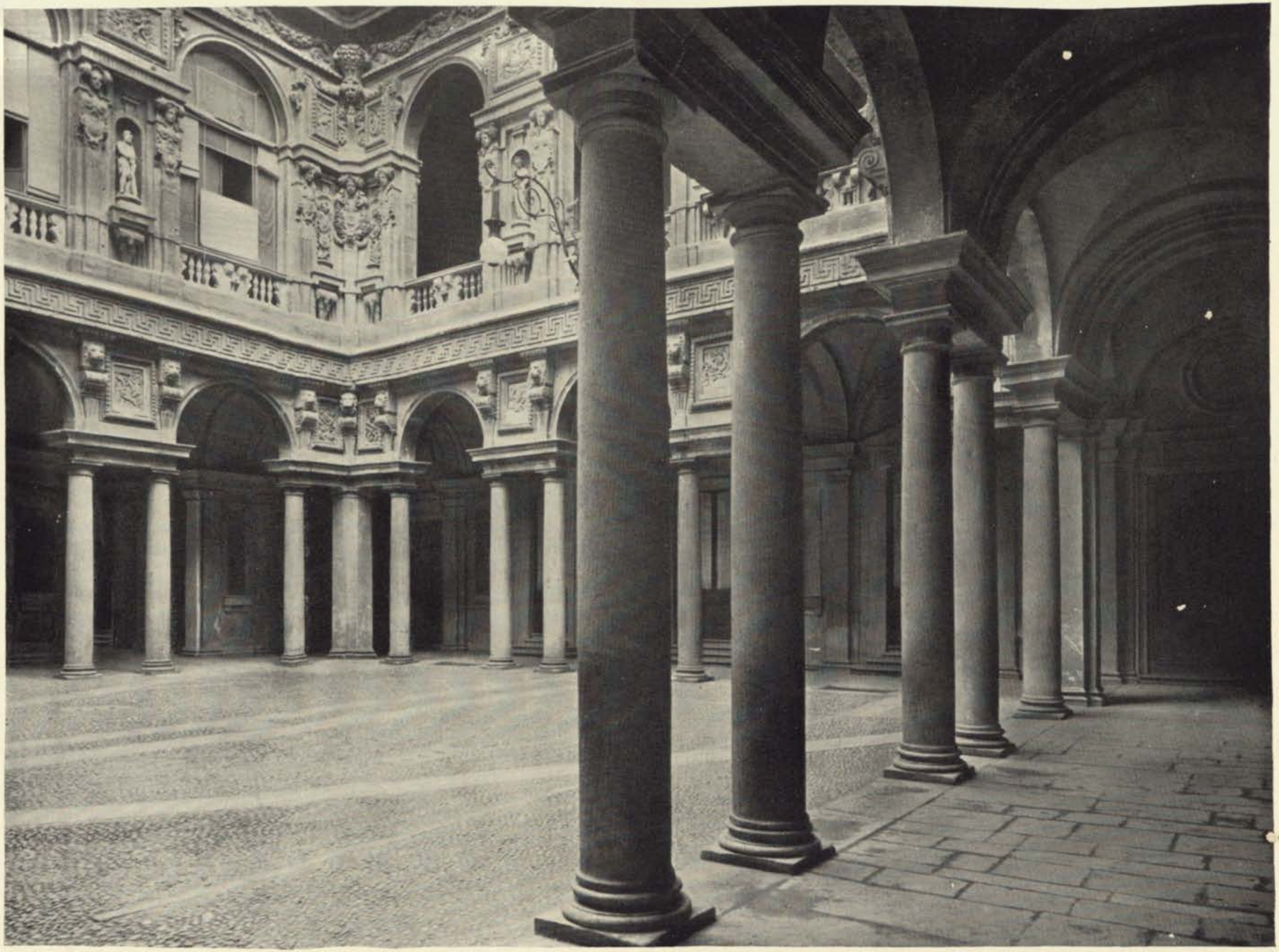
Bologna. Corner of the Corpus Domini Monastery (1685)

(Phot. Gargiolli)

Rome. Roof Loggia of the Palazzo Palombara (17th century), alternately ascribed to Carlo Rainaldi and Carlo Maderna (destroyed in 1907)

(Phot. Istituto d'Arti Grafiche)

Bergamo. Palazzo Terzi (1710—1720) by G. B. Caniana. Vestibule. The background (1737) by Filippo Alessandri, the sculpture by Gian Antonio Sanz



(Phot. Alinari)

Milan. Palazzo Marino, now the Municipio (1558—1560). Court by Galeazzo Alessi

Rome. Palazzo Borghese (1590) by Martino Longhi the Elder. Court

(Phot. Alinari)

(Phot. Alinari)

Genoa. University (1628) by Bartolomeo Bianco. Court

(Phot. Alinari)

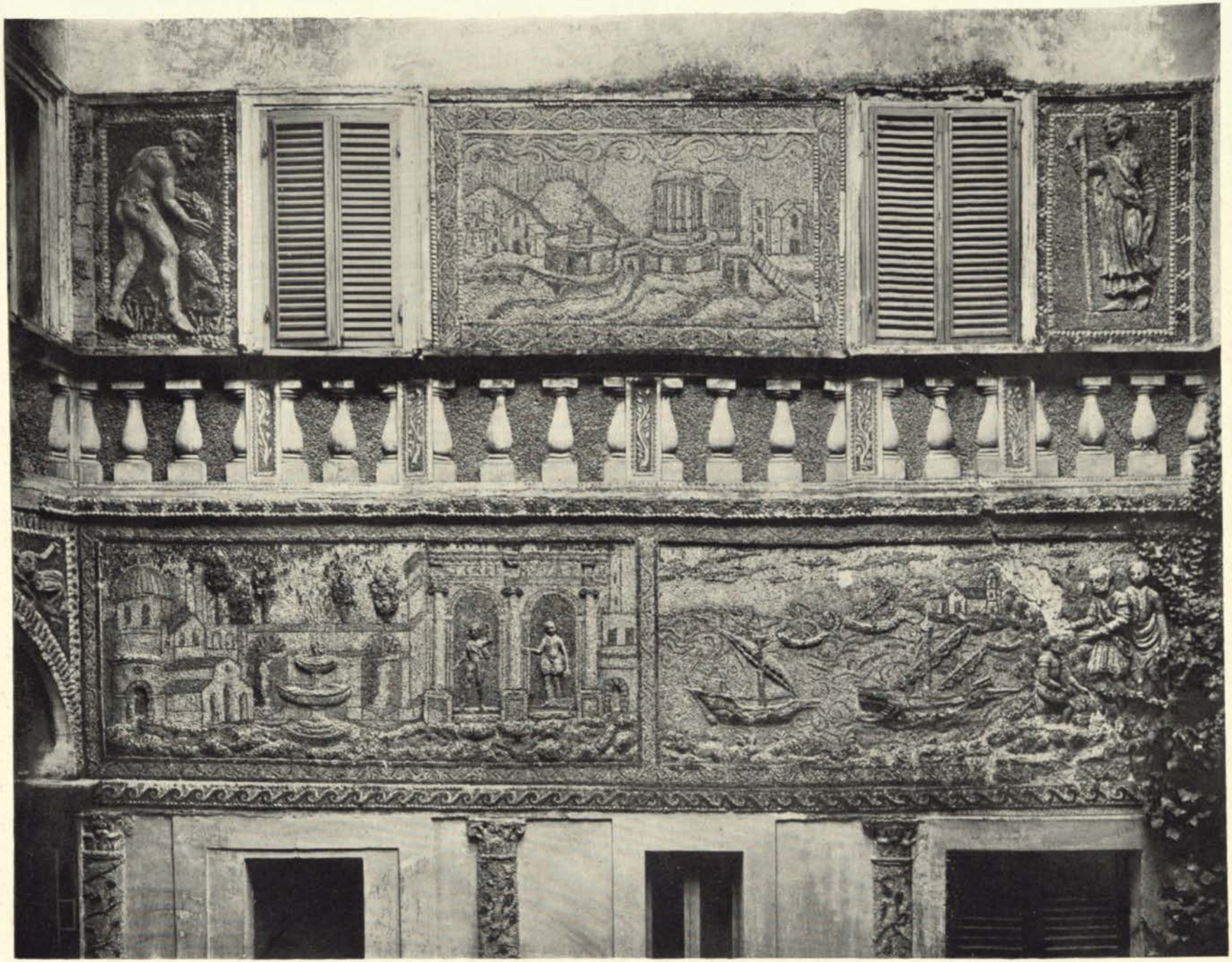
Florence. Via del Proconsolo, Palazzo "non finito". Court by Lodovico Cardi, called il Cigoli (beginning of 17th century)

(Phot. Alinari)

Modena. Palazzo Ducale, by Bartolomeo Avanzini (1635). Court

(Phot. Istituto d'Arti Grafiche)

Tivoli, near Rome. Casa Giannozzi. Court (end of 16th century)

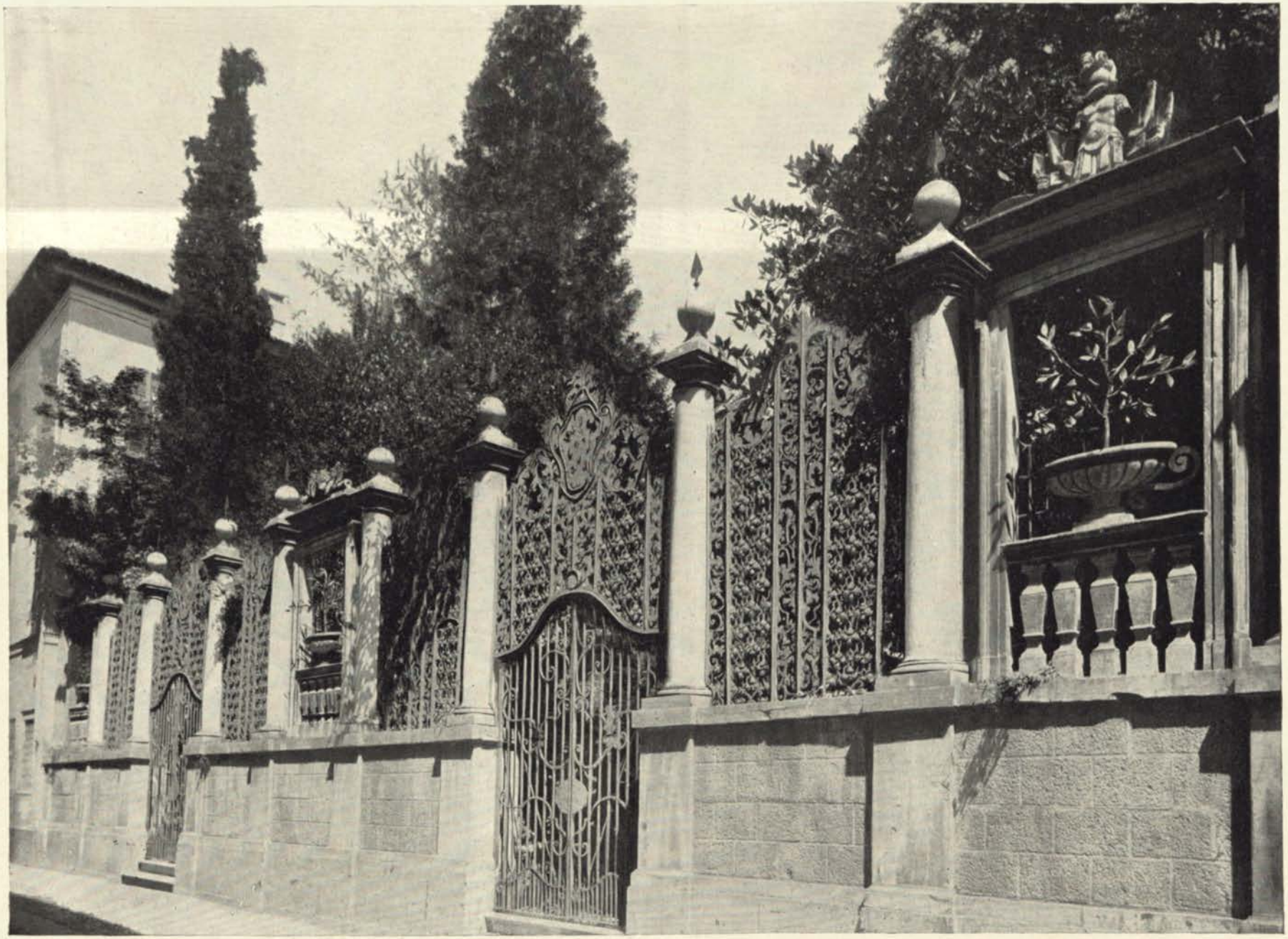


Tivoli, near Rome. Casa Giannozzi. Court. Detail

(Phot. Gargiolli)

(Phot. Brogi)

Rome. Palazzo Spada. Colonnade (1632) by Francesco Borromini

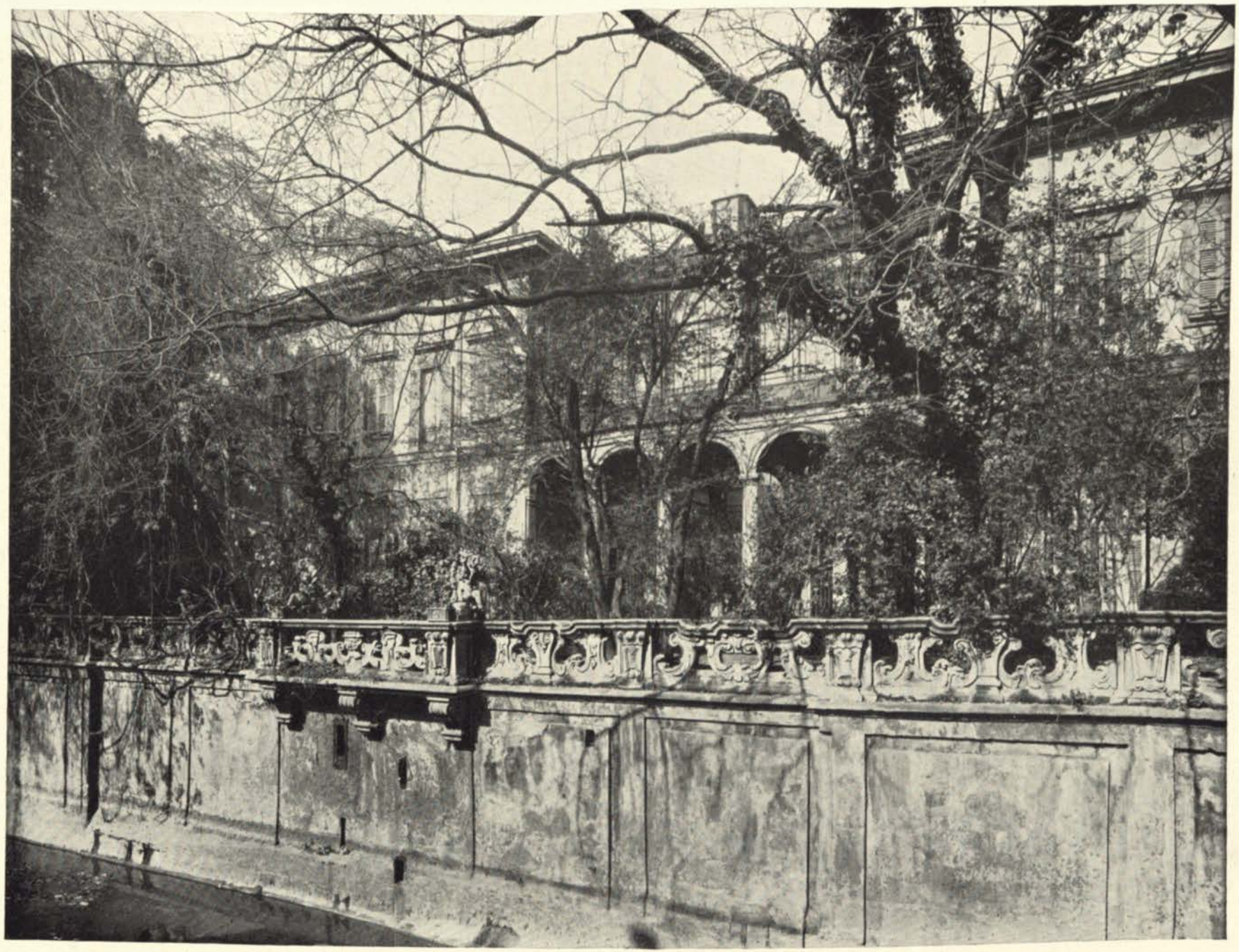


Brescia. Casa Cocchetti Terzi. Garden Gate (17th century)

(Phot. Istituto d'Arti Grafiche)

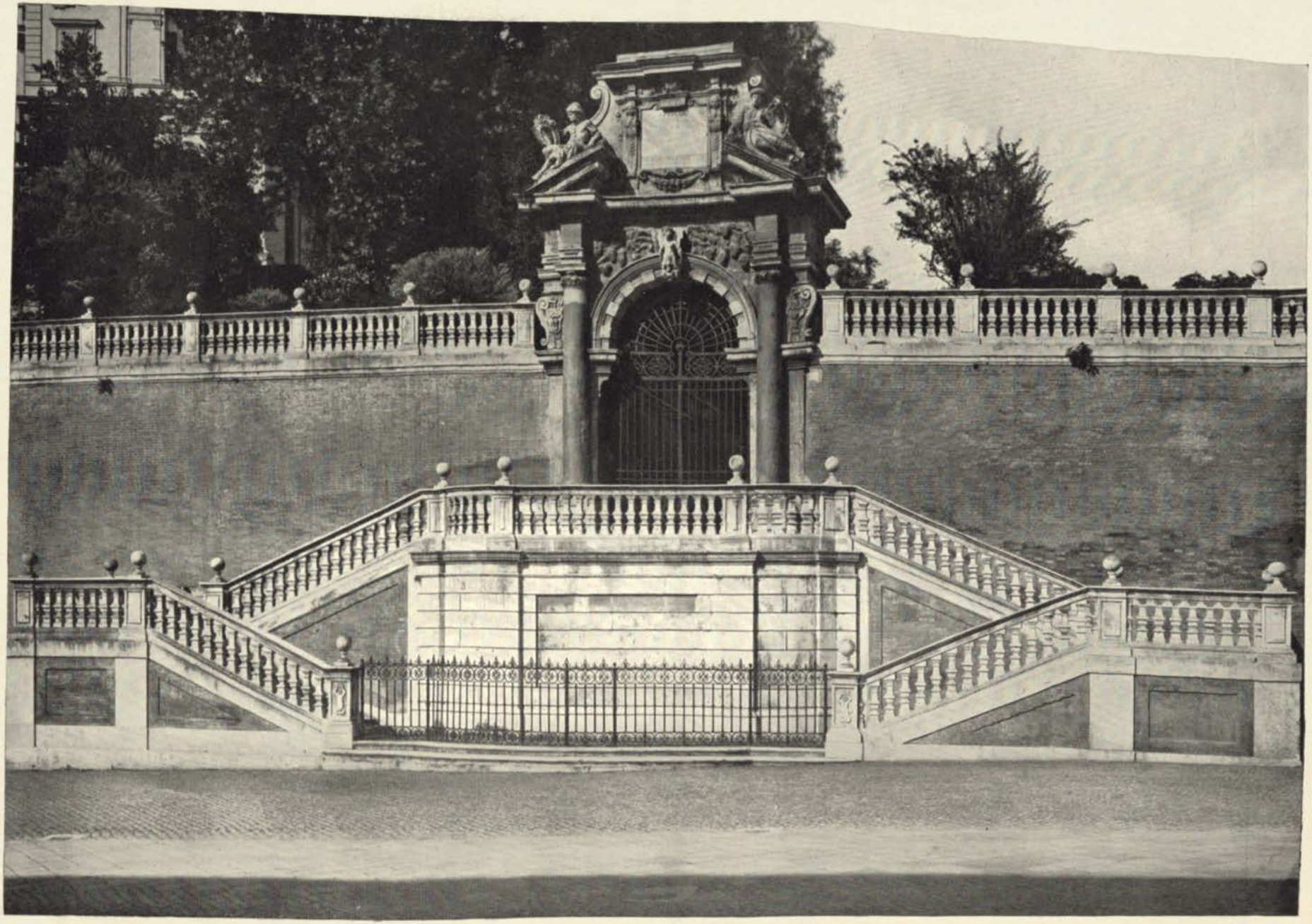
(Phot. Moscioni)

Rome. Palazzo Corsini, rebuilt and enlarged by Ferdinando Fuga, 1729—1732



(Phot. Istituto d'Arti Grafiche)

Milan. Palazzo Modrone. Side looking on to the Canal (18th century)



(Phot. Alinari)

Rome. Giardino Colonna. Arched entrance (1618) in the Via del Quirinale. The steps modern

Venice. Monastery of S. Giorgio Maggiore. Staircase (1644) by Baldassarre Longhena

(Phot. Alinari)

(Phot. Alinari)

Lucca. Palazzo Controni, now Pfanner. Staircase of the 17th century

Genoa. University (1628) by Bartolomeo Bianco. Vestibule and Staircase (Phot. Alinari)

(Phot. Anderson)

Rome. Vatican. Scala Regia (1663—1666) by Lorenzo Bernini

(Phot. Alinari)

Turin. Palazzo Madama. Staircase by Filippo Juvara (1718)

(Phot. Gargiolli)

Palermo. Palazzo Bonagia (18th century). Staircase

(Phot. dell' Emilia)

Bologna. Palazzo Montanari, formerly Aldrovandi. Staircase (1748) by Alfonso Torrigiani and Francesco Maria Angelini

(Phot. Gargiolli)

Velletri, near Rome. Palazzo Ginnetti. Loggia by Martino Longhi the Younger.
Stucco decoration by Paolo Naldini (1650?)

(Phot. Gargiolli)

Velletri, near Rome. Palazzo Ginnetti. Loggia by Martino Longhi the Younger.
Stucco decoration by Paolo Naldini (1650?)

Rome. Palazzo Farnese. Saloon by Agostino and Annibale Carracci (1600—1605)

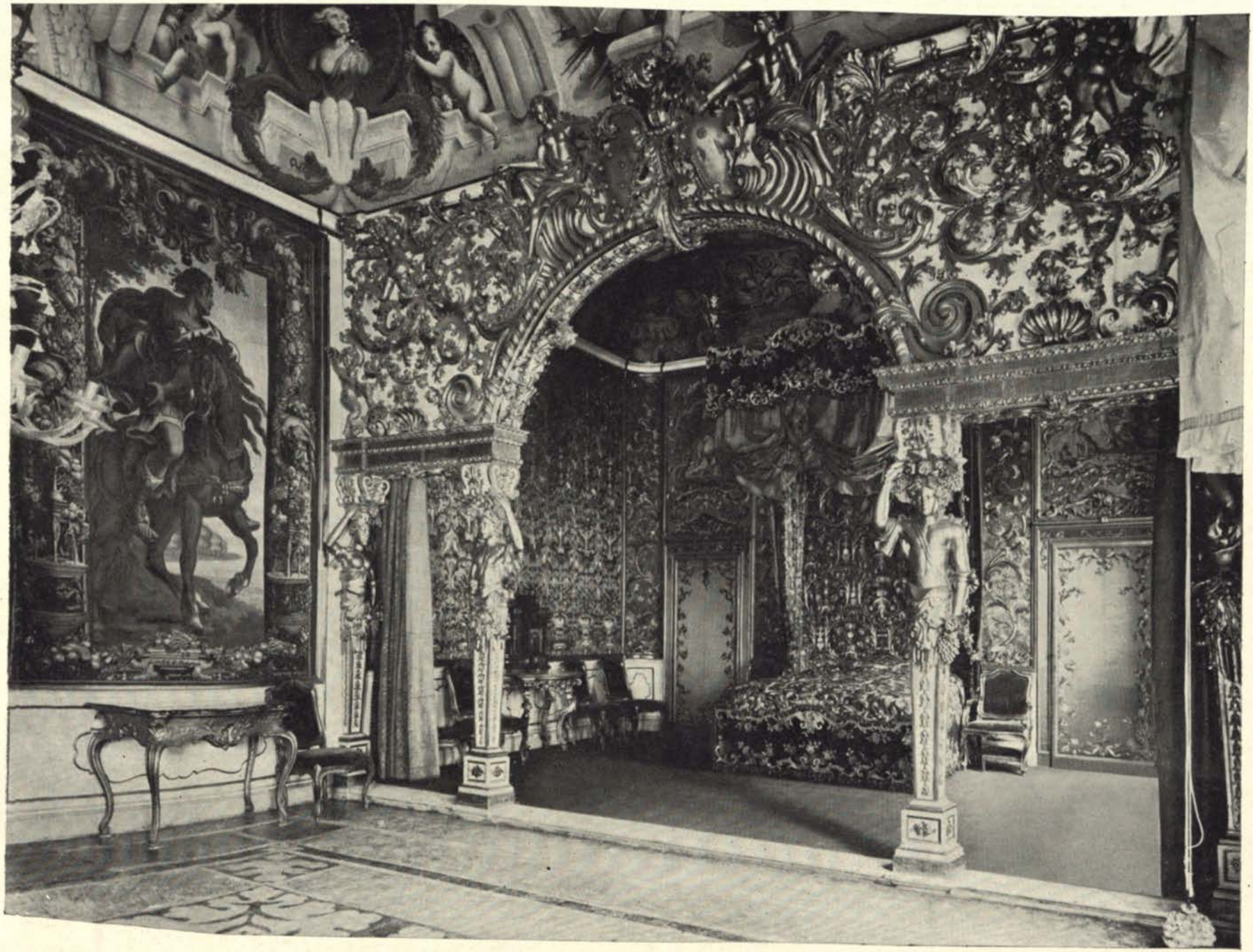
(Phot. Alinari)

(Phot. Alinari)

Rome. Quirinal. Salone dei Corazzieri, formerly the Hall of the Swiss (1617)
by Flaminio Ponzio and Carlo Maderna

(Phot. Istituto d'Arti Grafiche)

Bergamo. Palazzo Terzi. Saloon (c. 1640). Pictures on canvas by Cristoforo Storer and Cristoforo Tencalla, Frescoes by Giacomo Barbelli, the other decorations by Domenico Ghislandi



Lucca. Palazzo Mansi, near S. Pellegrino. Saloon with alcove (17th century) (Phot. Alinari)

(Phot. Alinari)

Classe, near Ravenna. Library. Great Hall (1707—1711). Architecture and fittings by Fausto Pellicciotti

Rome. Hall of the Casanati Library, by Carlo Fontana (1708)

(Phot. Gargiolli)

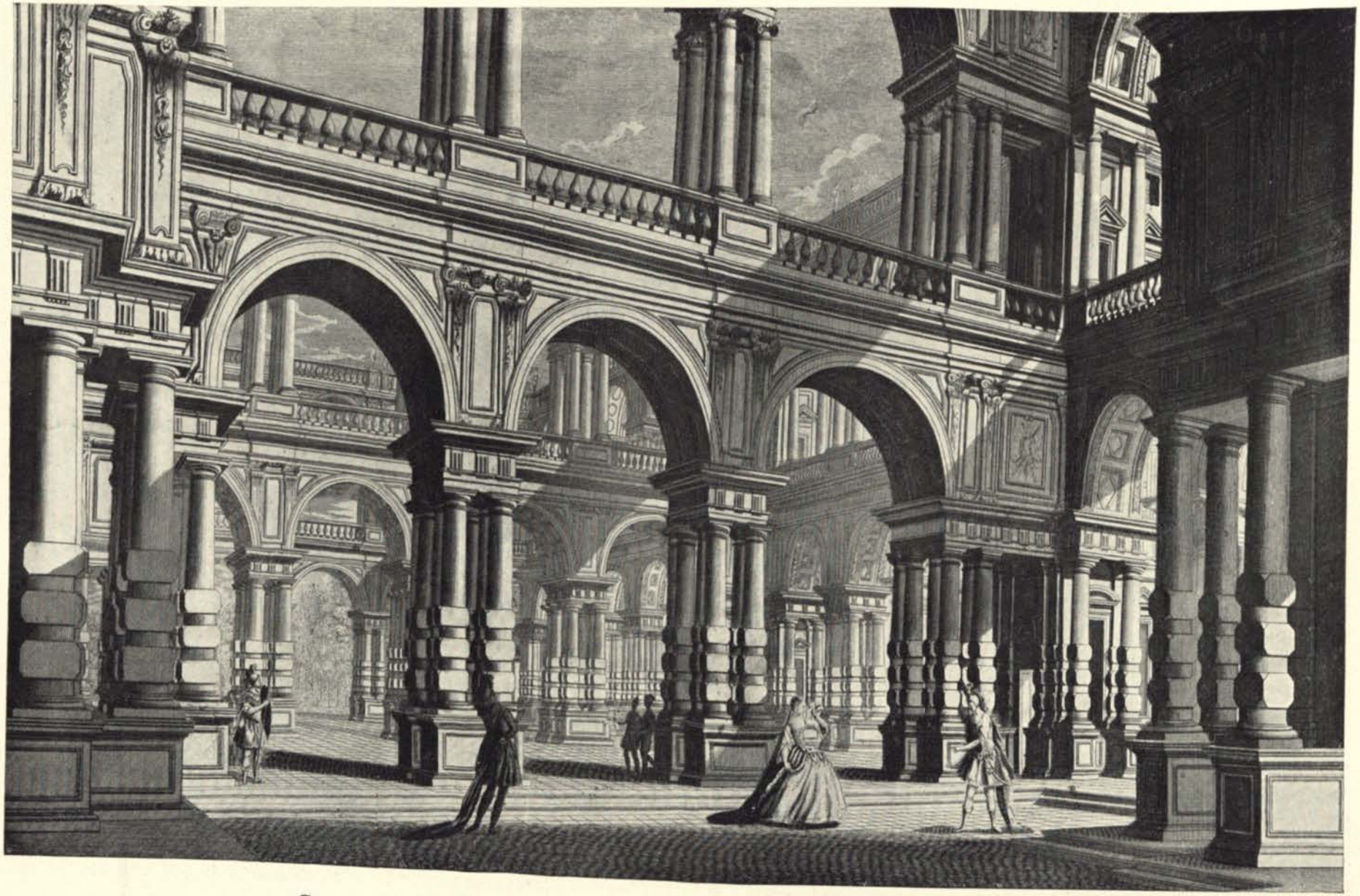
(Phot. Alinari)

Rome. Palazzo Colonna. Saloon (middle of 18th century), by Antonio del Grande and Girolamo Fontana, from designs by Paolo Posi

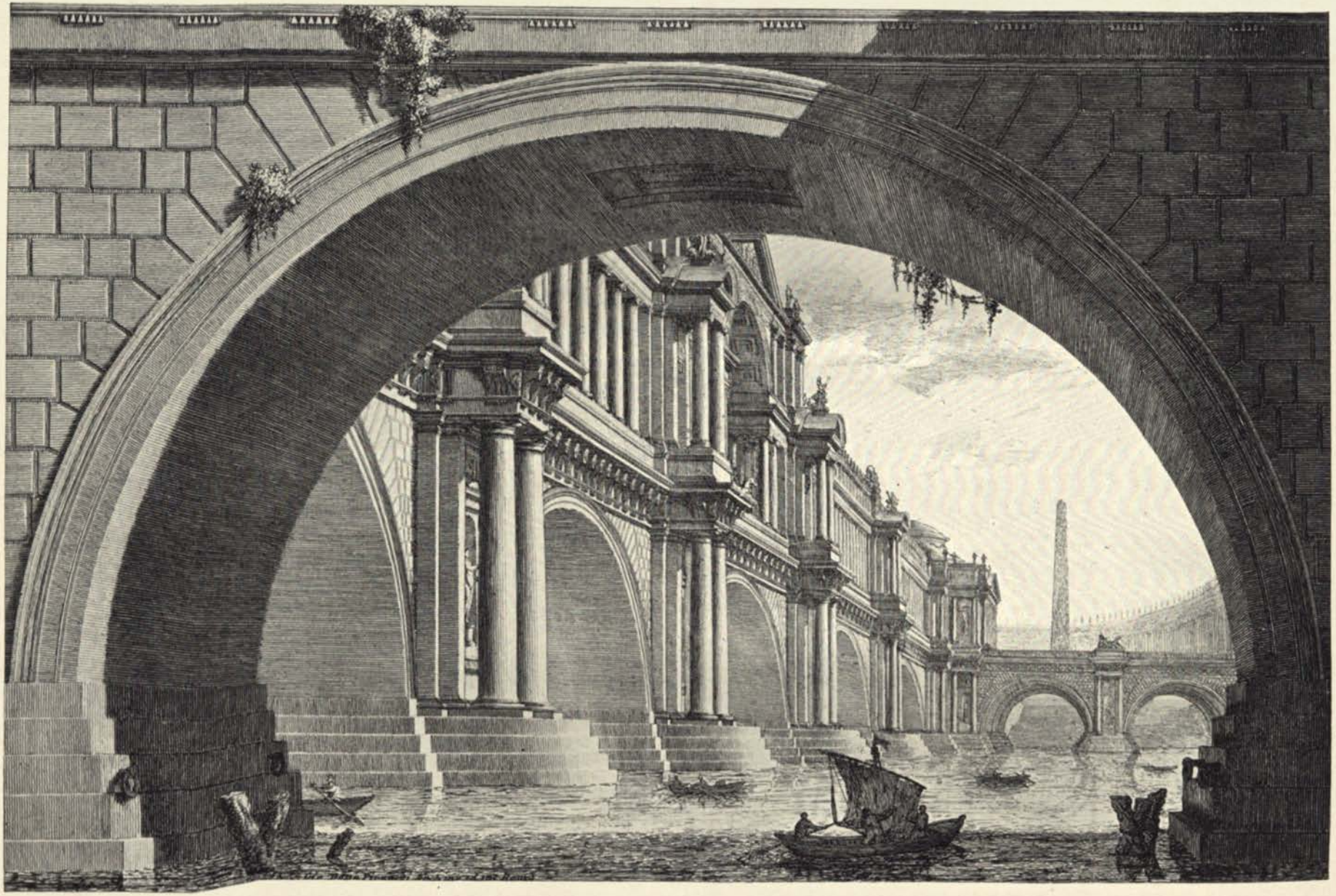
Bologna. Civic Theatre (1756—1763). Auditorium by Antonio Bibiena

(Phot. Castelil)

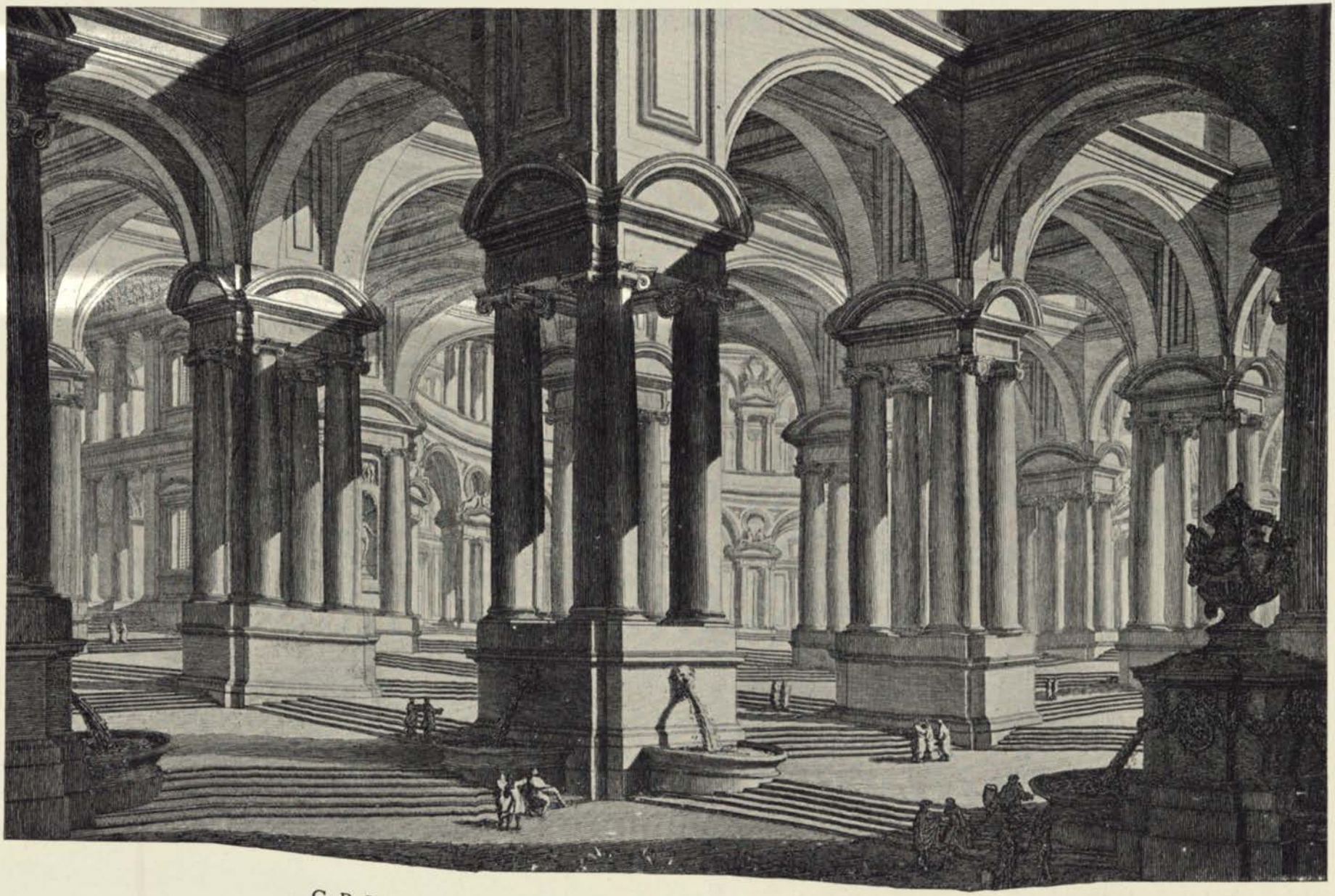
Giuseppe Bibiena (1696—1756). Design for a Stage Scene (from an engraving)



Giuseppe Bibiena (1696—1756). Design for a Stage Scene (from an engraving)



G. B. Piranesi (1720—1778). Design for a Stage Scene (from an engraving)



G. B. Piranesi (1720—1778). Design for a Stage Scene (from an engraving)

Parma. Teatro Farnese (1618). Coat of Arms over the main entrance

(Phot. Istituto d'Arti Grafiche)

(Phot. Ricci)

Ravenna. Porta Nuova (1580) with additions by Bernini (1653)

(Phot. Ricci)

Ravenna. Porta Serrata (1585)

(Phot. Alinari)

Rome. Porta del Popolo. Inner side, by Bernini (1656); enlarged in 1877—1879

(Phot. Alinari)

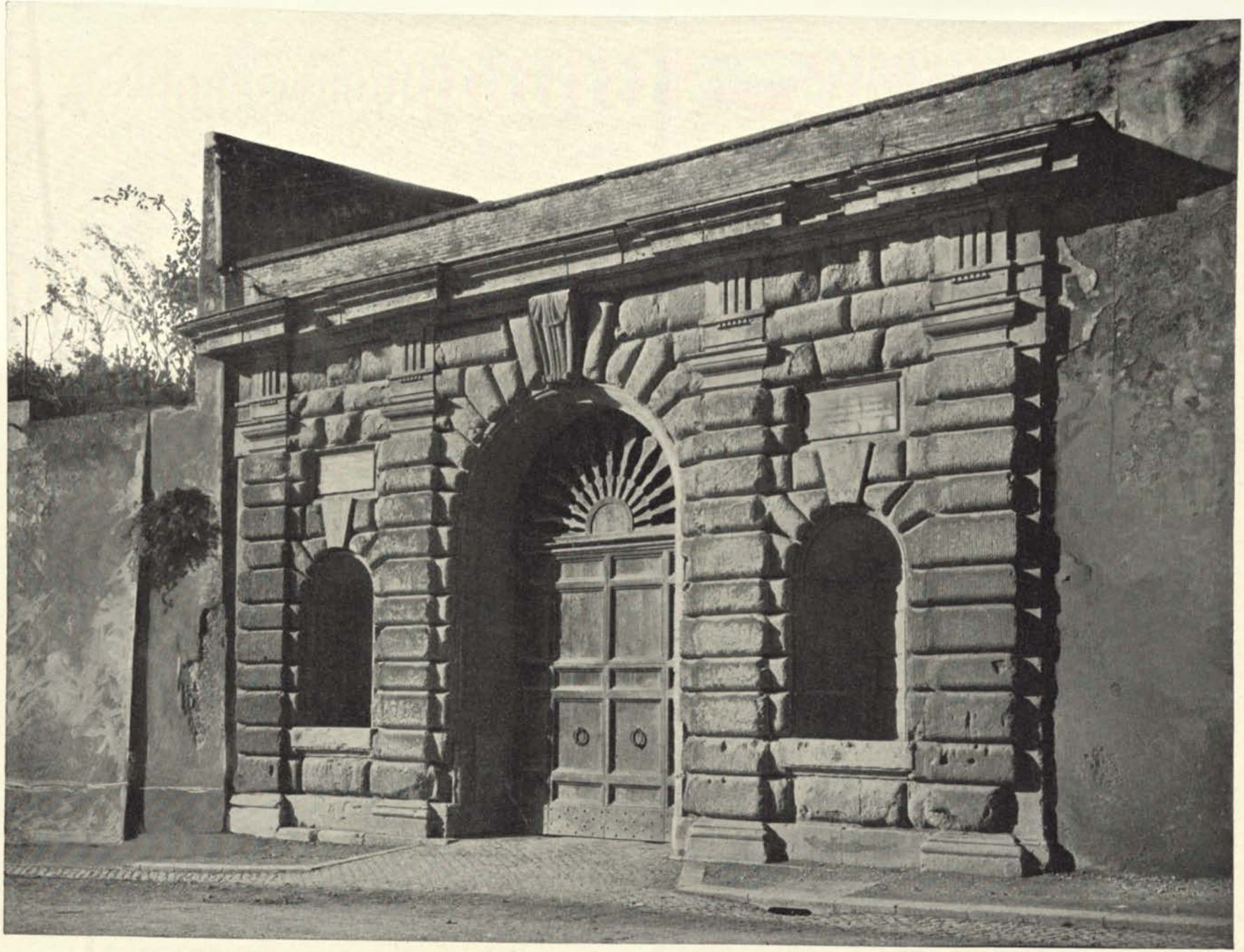
Siena. Porta Camollia, by Alessandro Casolani (1604)

(Phot. Alinari)

Genoa. Porta Pila (1633), ascribed to Bartolomeo Bianco

(Phot. dell' Emilia)

Bologna. Porta Galliera (1661), by Bartolomeo Provaglia



Rome. Villa Medici. Gateway at back, ascribed to Annibale Lippi (2nd half of 16th century)

(Phot. Moscioni)

(Phot. Alinari)

Varese (Prov. Como). Sacro Monte. Arch (1608), designed by Giuseppe Bernasconi

(Phot. Alinari)

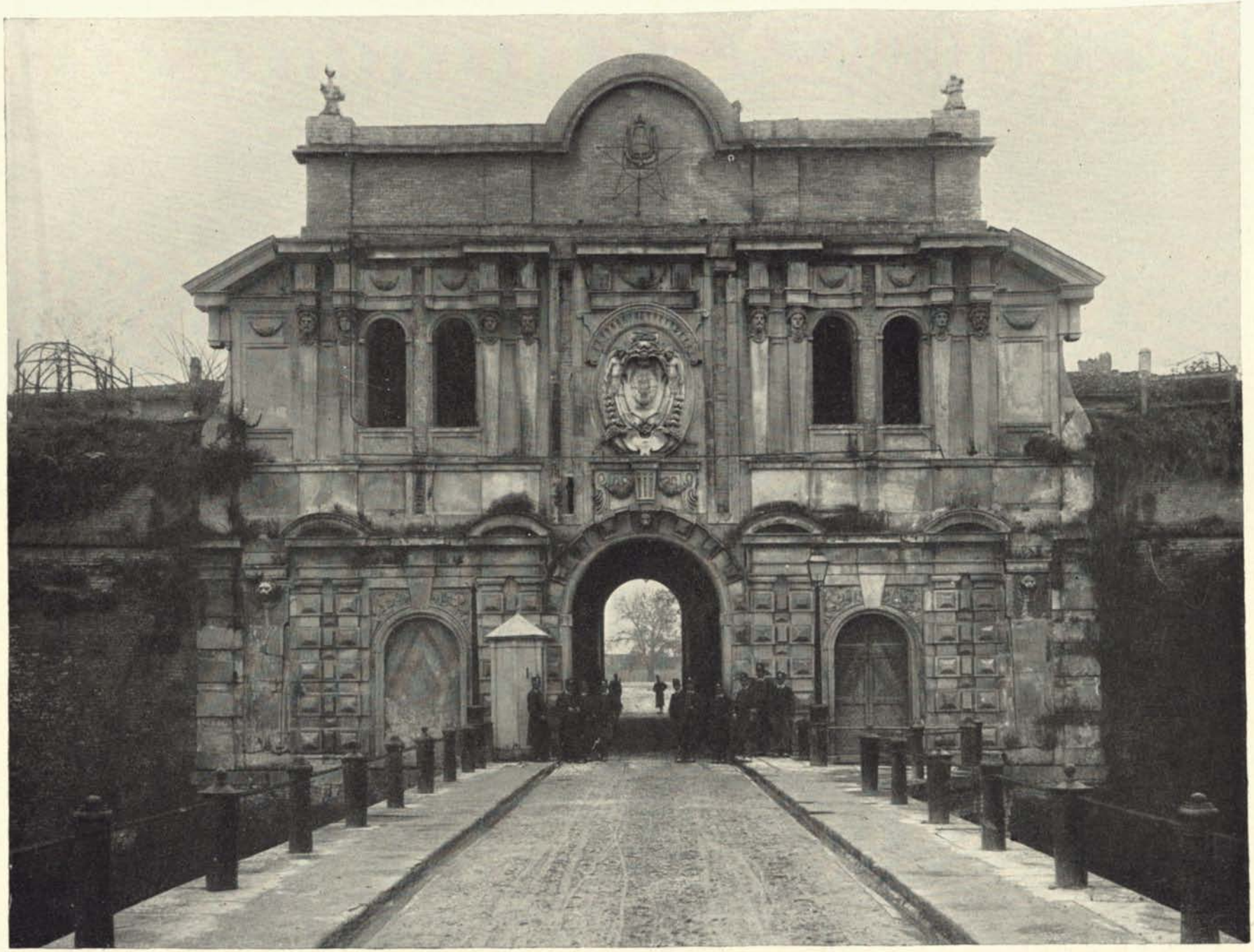
Padua. Arco Valaresso (1632), by Gian Battista della Scala

(Phot. Moscioni)

Frascati, near Rome. Villa Falconieri. Gate (c. 1650), by Francesco Borromini

(Phot. dell' Emilia)

Bologna. Arco del Meloncello by Francesco Bibiena (end of 17th century), altered by Carlo Francesco Dotti about 1725



(Phot. Istituto d'Arti Grafiche)

Parma. Entrance to the Citadel (17th century), by G. B. Carrè da Bissone

(Phot. Moscioni)

Bagnaia, near Rome. Villa Lante. Fountain (1564—1588)

(Phot. Alinari)

Rome. Villa Medici, now the French School of Art, by Annibale Lippi (1574—1580). Façade on the Garden

(Phot. Alinari)

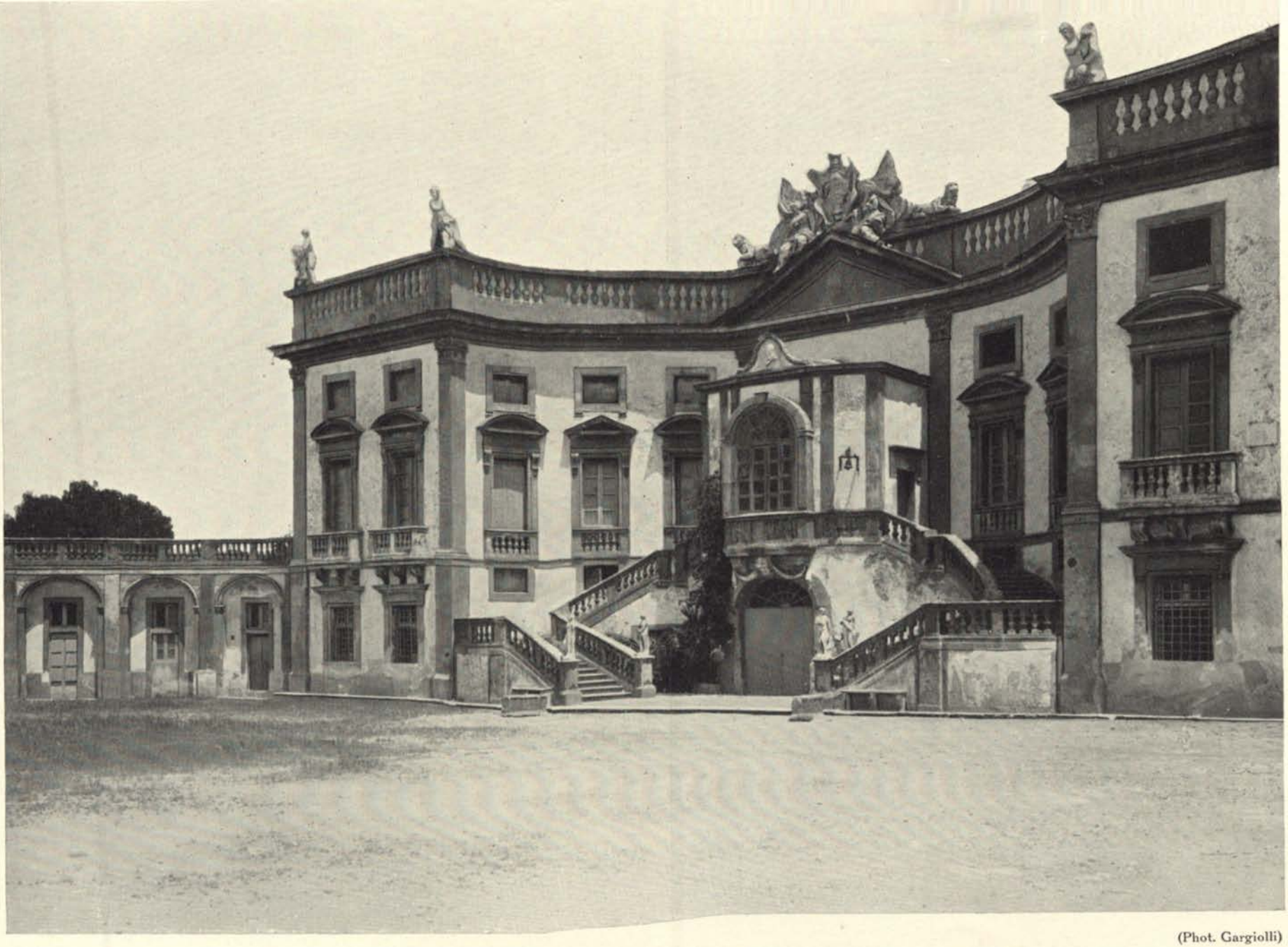
Rome. Villa Borghese, by Jan van Santen called Giovanni Vasanzio (1612), partially rebuilt in 1782

Frascati, near Rome. Casino of the Villa Falconieri (c. 1650), by Francesco Borromini

(Phot. Moscioni)

(Phot. Alinari)

Agliè (Prov. Turin). Castle, rebuilt in the 17th century

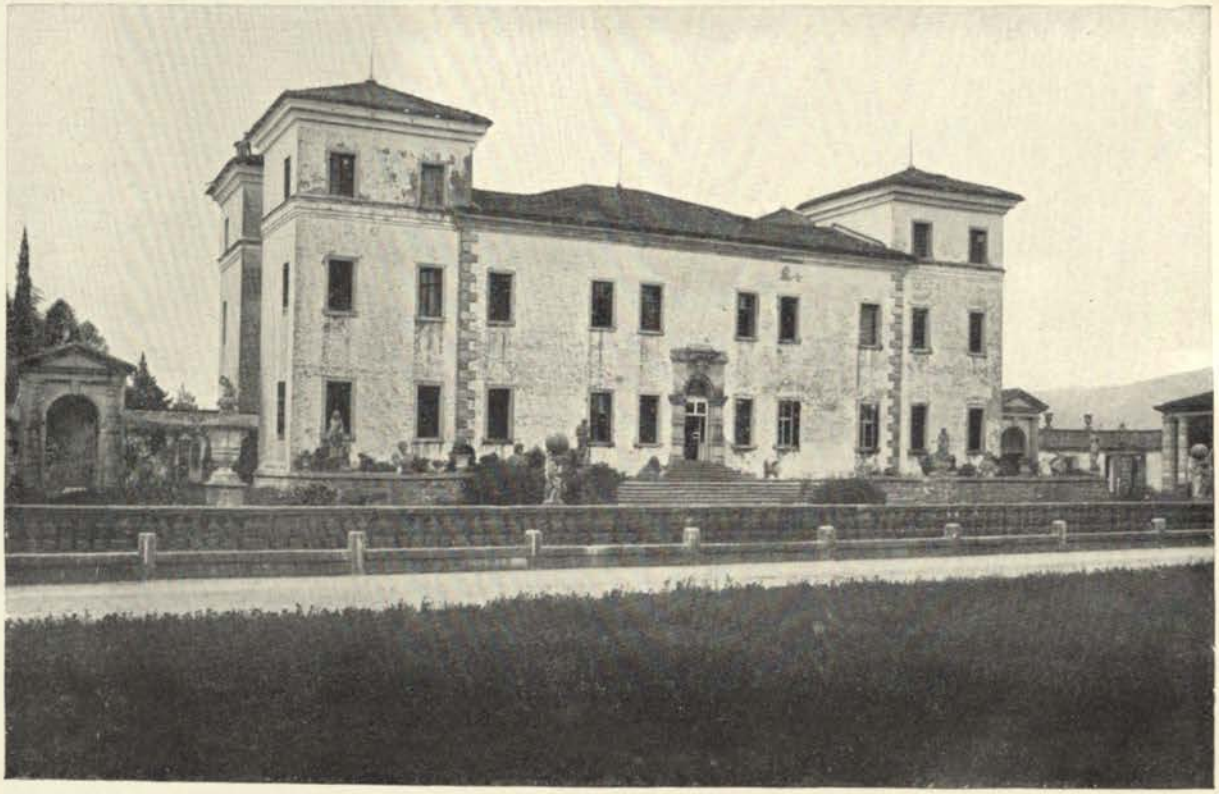


(Phot. Gargiolli)

Bagheria (Prov. Palermo). Villa Valguarnera, begun in 1714 by P. Tommaso Napoli, completed by G. B. Cassone and Vincenzo Fiorelli (1785)

(Phot. Istituto d'Arti Grafiche)

Lamporecchio (Prov. Florence). Villa Rospigliosi (1668). Design by Lorenzo Bernini

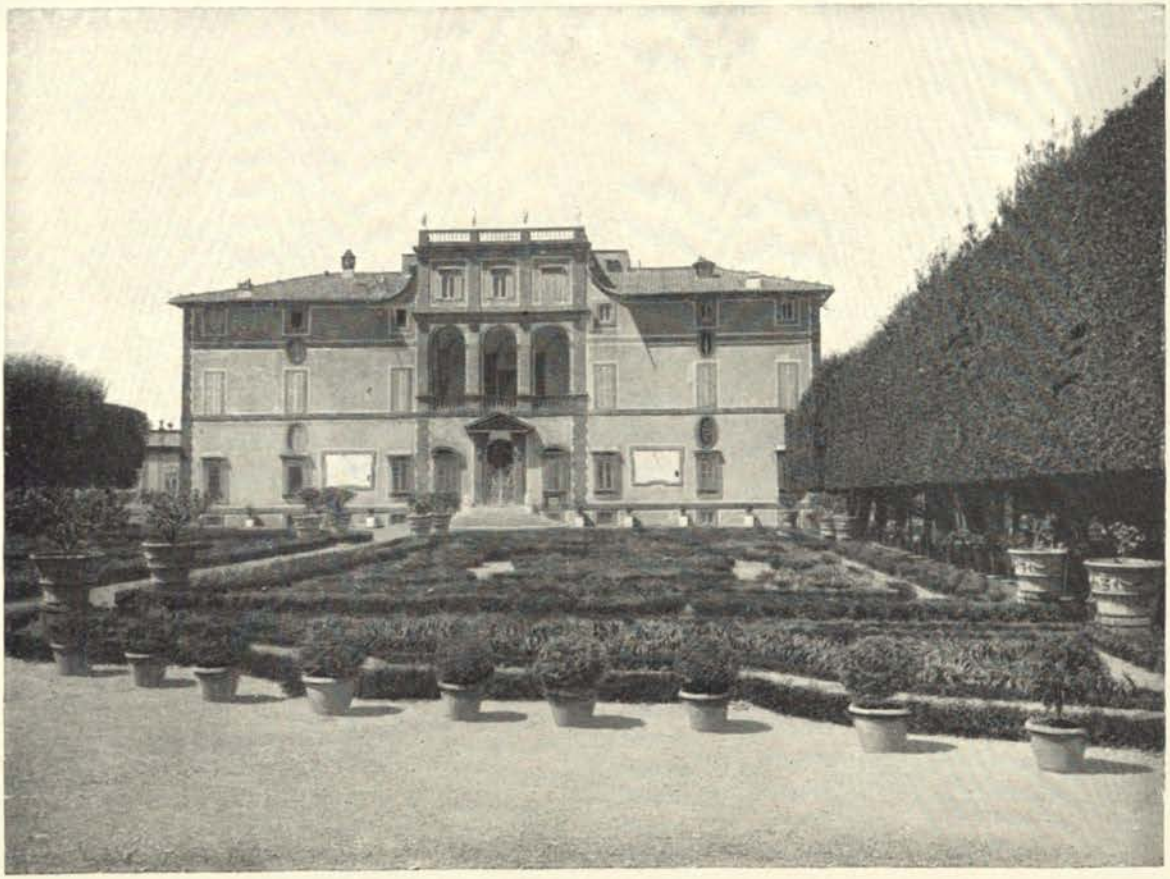


(Phot. Alinari)

Bassano (Prov. Treviso). Ca' Rezzonico (1724—1734)

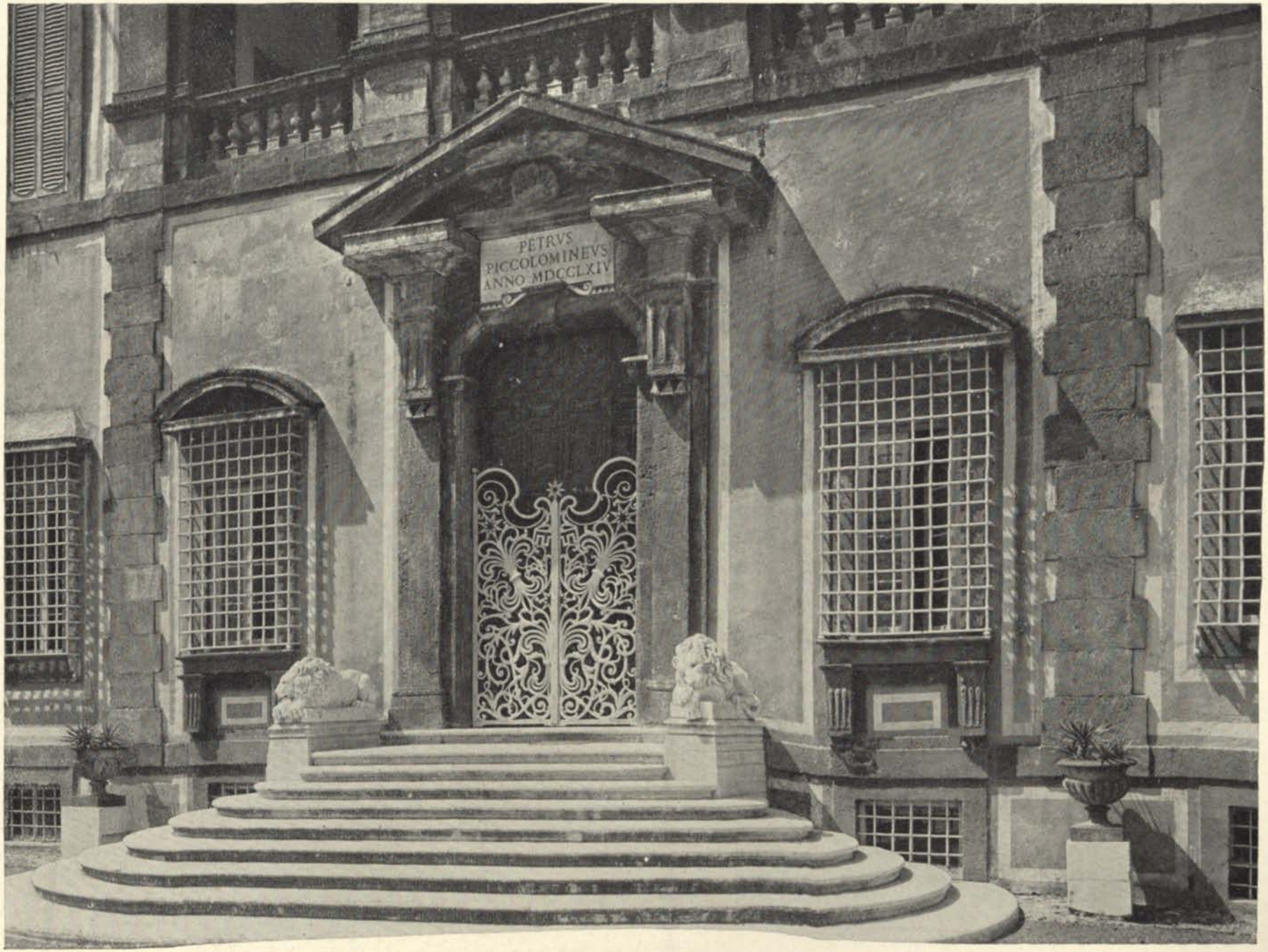
(Phot. Istituto d'Arti Grafiche)

Porto Maggiore. Palace of the Este family in Bereguardo, now the Palace of the Duca Massari (18th century)



(Phot. Alinari)

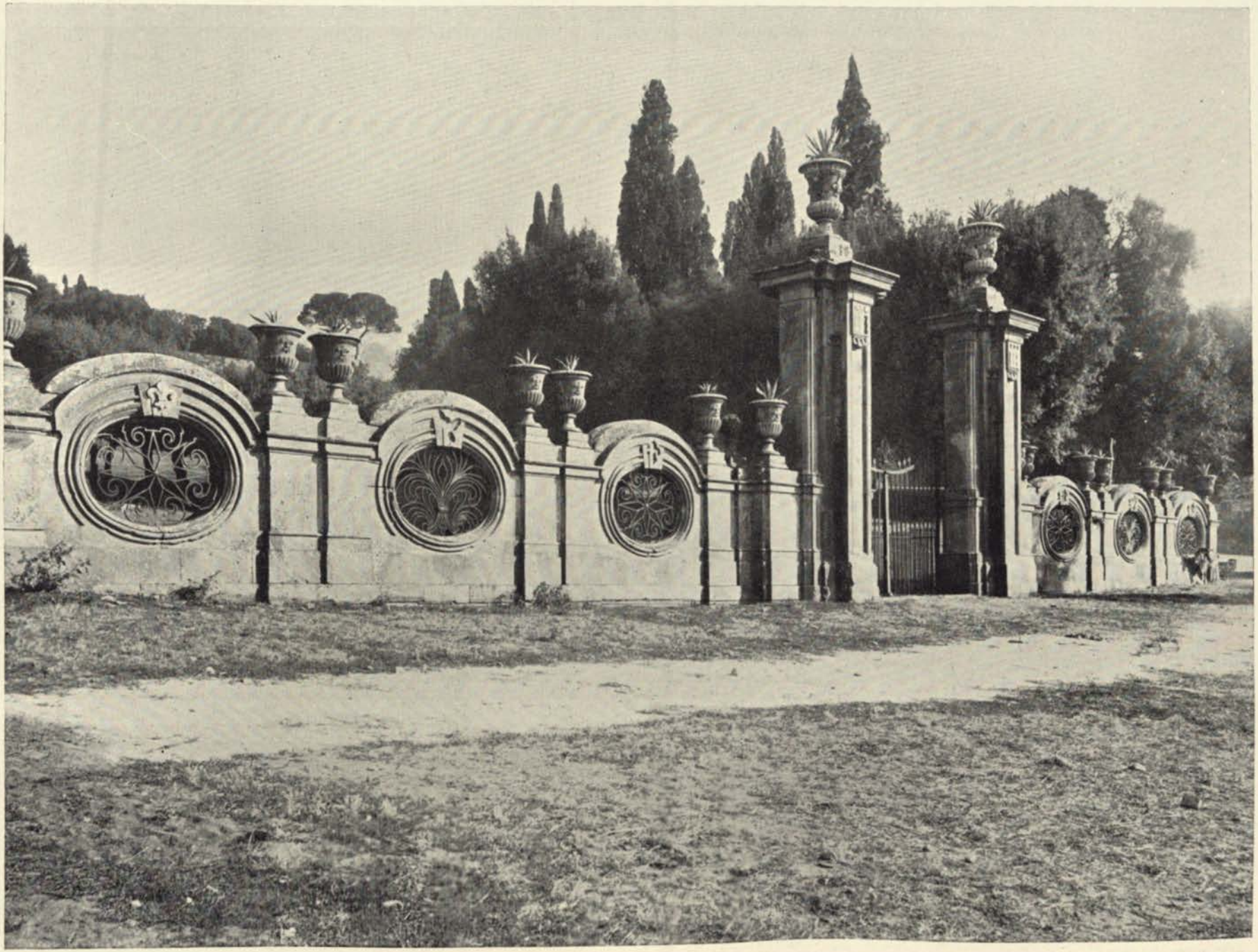
Frascati, near Rome. Villa Piccolomini-Lancillotti (1764) by Ferdinando Fuga (?)



Frascati, near Rome. Villa Piccolomini-Lancillotti (1764). Doorway (Phot. Alinari)

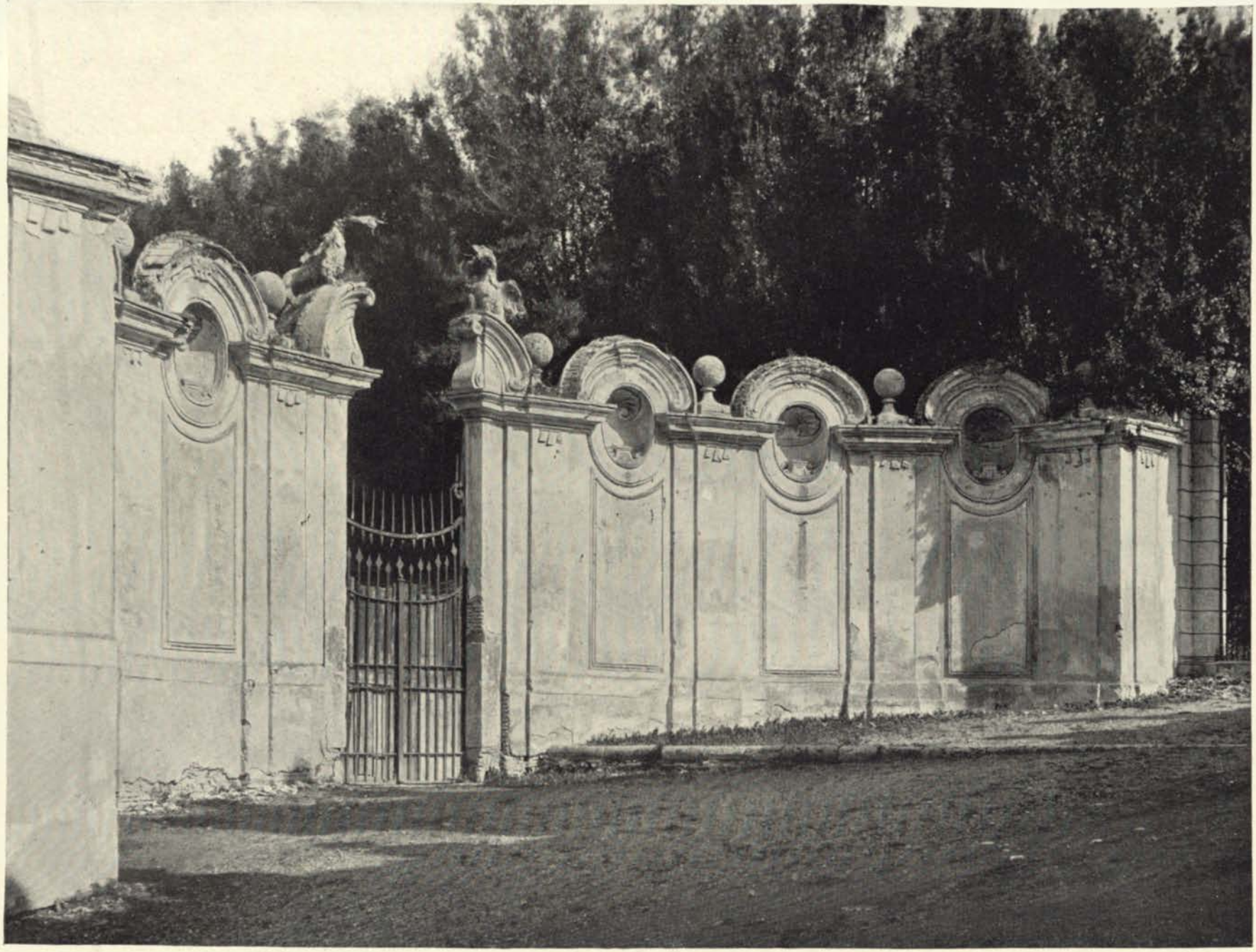
Frascati, near Rome. Villa Mondragone. Entrance (1575) by Martino Longhi the Elder

(Phot. Alinari)



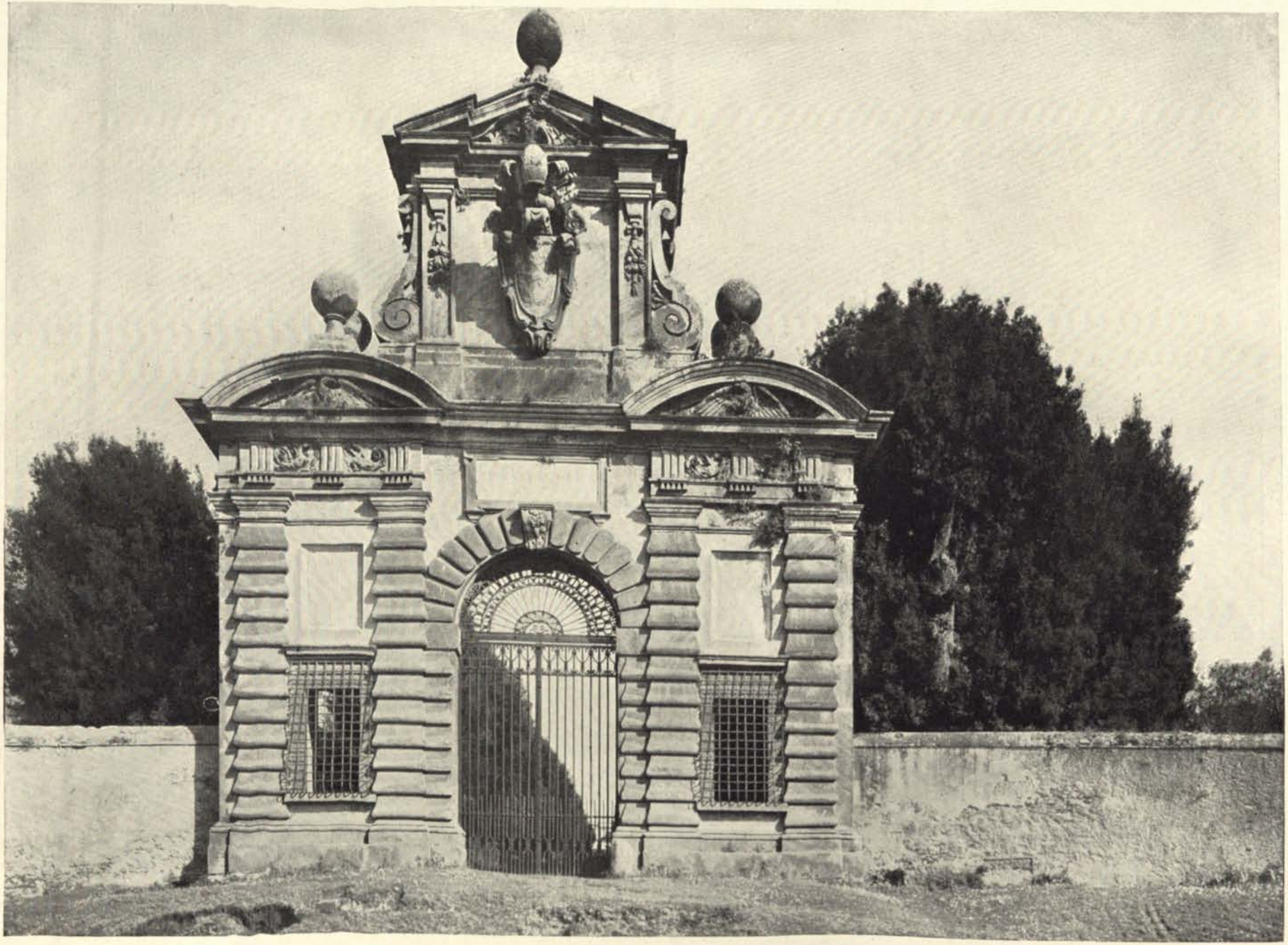
(Phot. Moscioni)

Frascati, near Rome. Villa Aldobrandini (1603). Garden Wall with entrance, by Carlo Francesco Bizzaccheri (1710?)



Rome. Villa Borghese. Entrance (18th century)

(Phot. Moscioni)



(Phot. Alinari)

Frascati, near Rome. Villa Mondragone. Garden Gate (c. 1620) with coat of arms of Pope Paul V. (Borghese)

Frascati, near Rome. Villa Falconieri. Garden Gate, inner side (17th century) (Phot. Moscioni)

(Phot. Alinari)

Frascati, near Rome. Villa Mondragone. Gate with Eagle and Dragon, the heraldic animals of the Borghese (about 1620)

(Phot. Istituto d'Arti Grafiche)

Piazzola (Prov. Padua). Villa Camerini. Portico, formerly the Promenade (1650—1660) of the Villa Contarini

(Phot. Carlo Fumagalli)

Lainate (Prov. Milan). Villa Weill-Weiss, formerly Visconti-Borromeo (end of 16th century).
Mosaic hall (beginning of 18th century)

(Phot. Büchi)

Isola Bella (Lago Maggiore). Mosaic Grotto (middle of 17th century)

(Phot. Alinari)

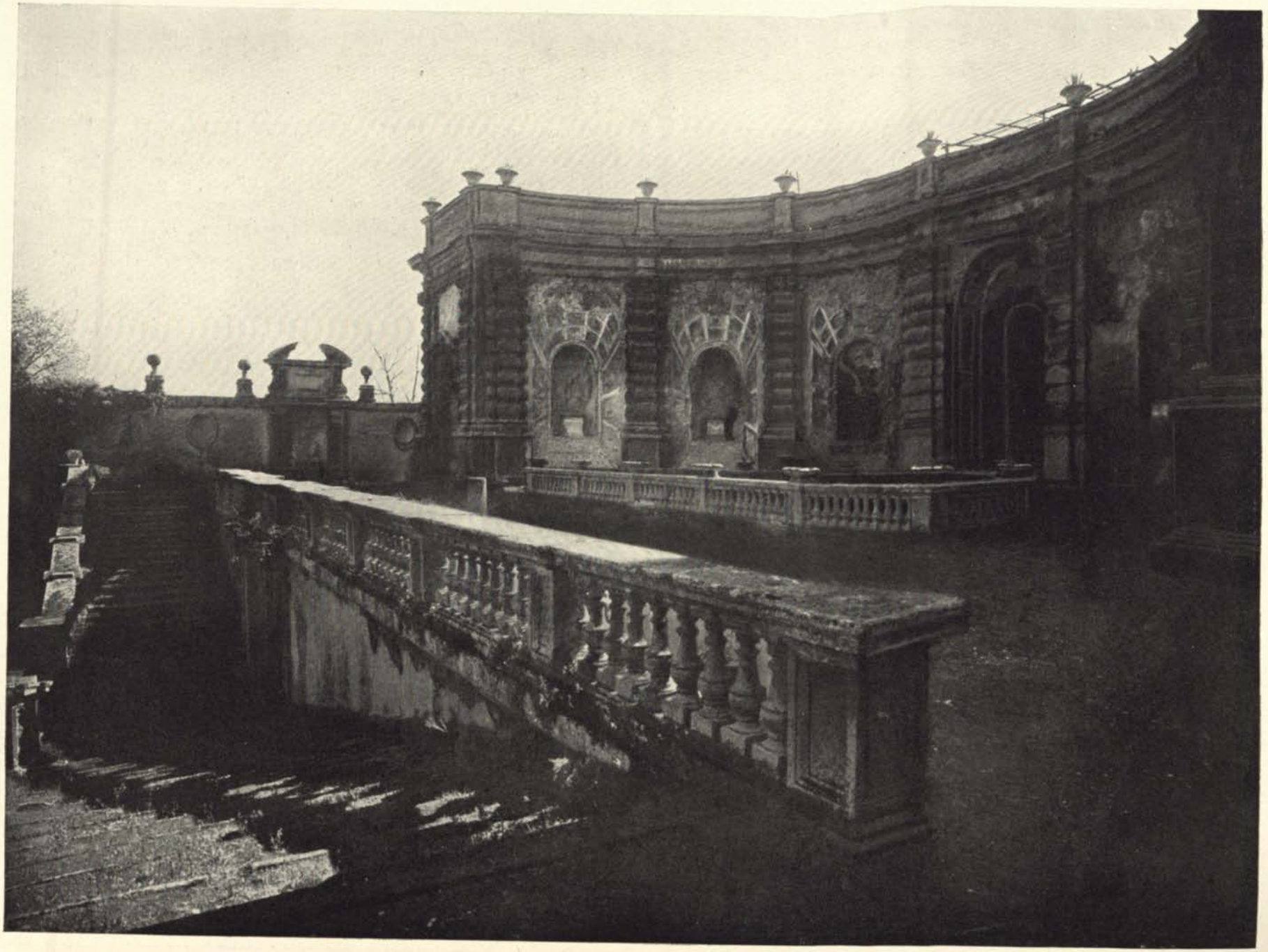
Bassano (Prov. Treviso). Ca' Rezzonico (1724—1734). Vestibule

(Phot. Caprioli)

Altavilla (Prov. Vicenza). Villa Morosini (18th century). Stables

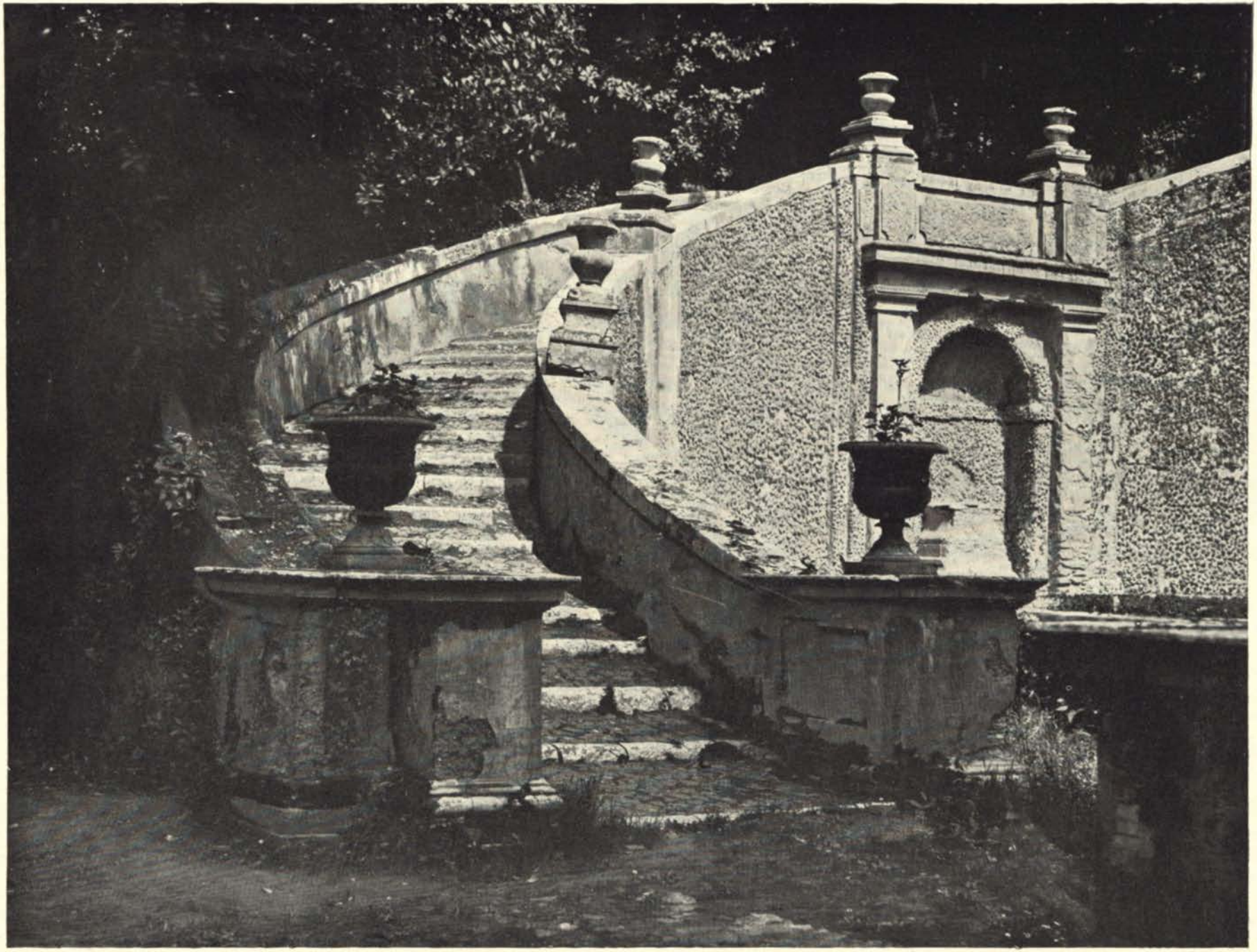
(Phot. Caprioli)

Altavilla (Prov. Vicenza). Villa Morosini (18th century). Manger

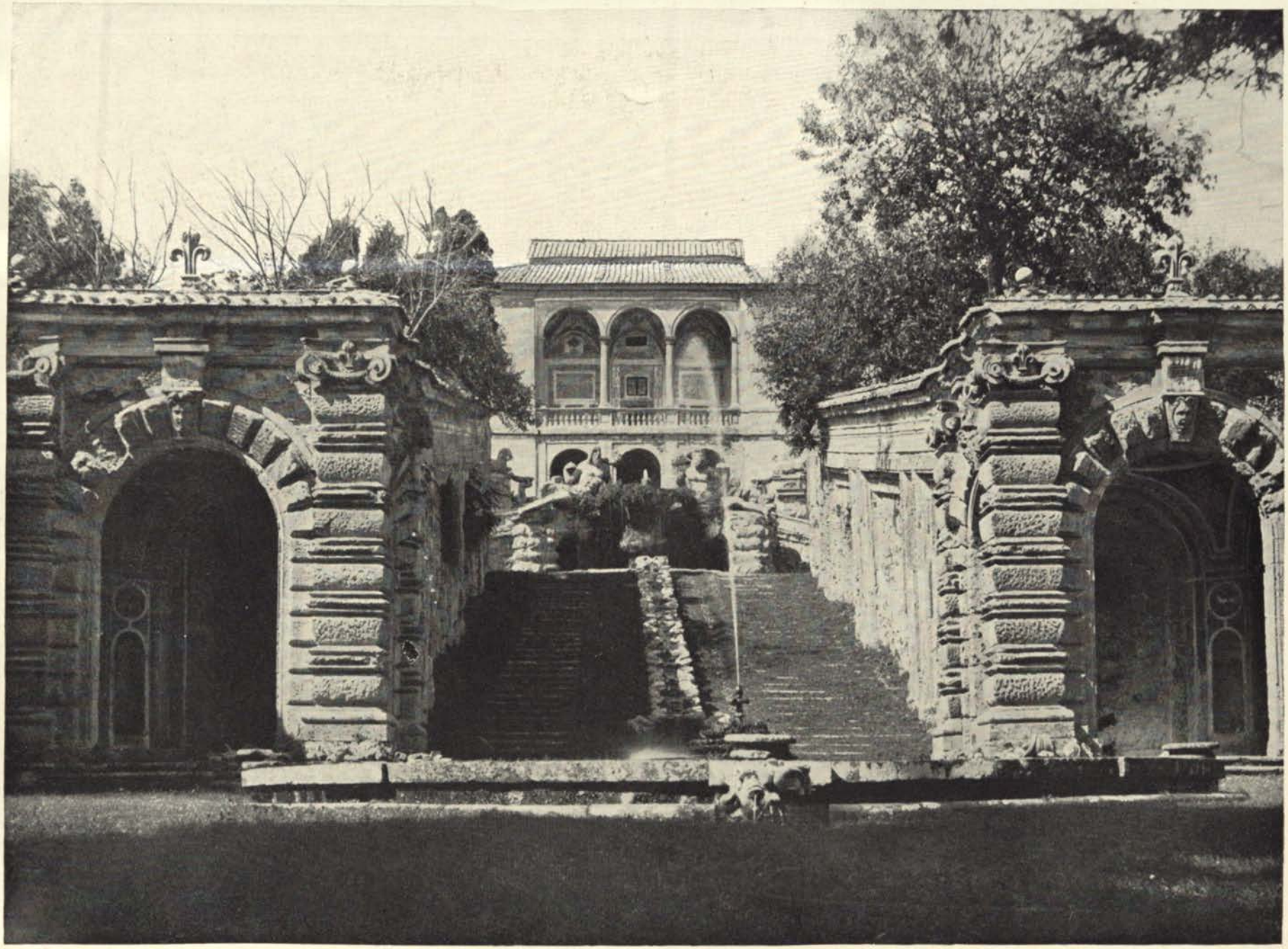


Frascati, near Rome. Villa Mondragone. Fontana della Girandola (c. 1620)

(Phot. Moscioni)

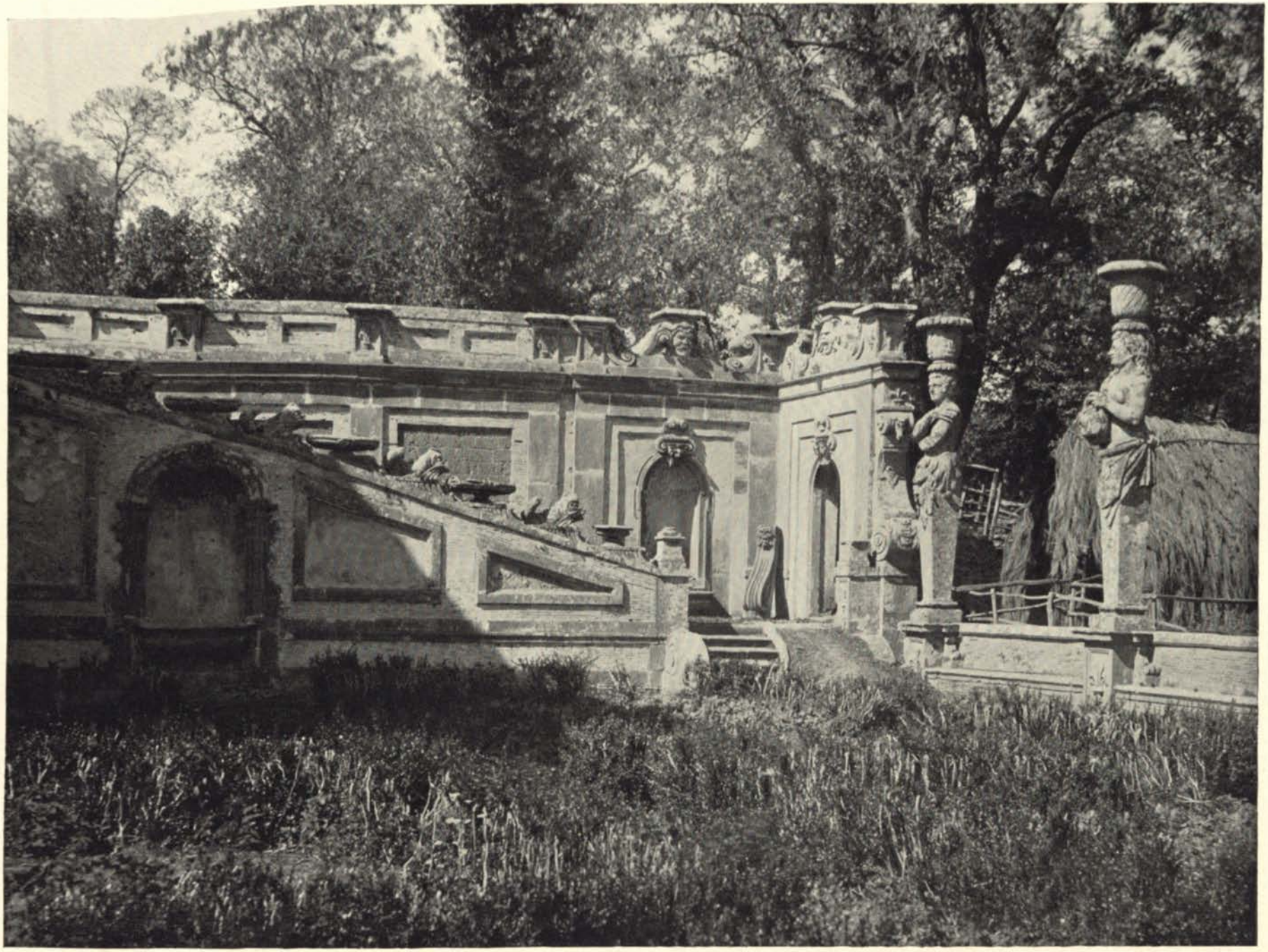


Tivoli, near Rome. Villa d'Este. Left wing of the winding Stairway by the Fontana dei Draghi (1573) (Phot. Moscioni)



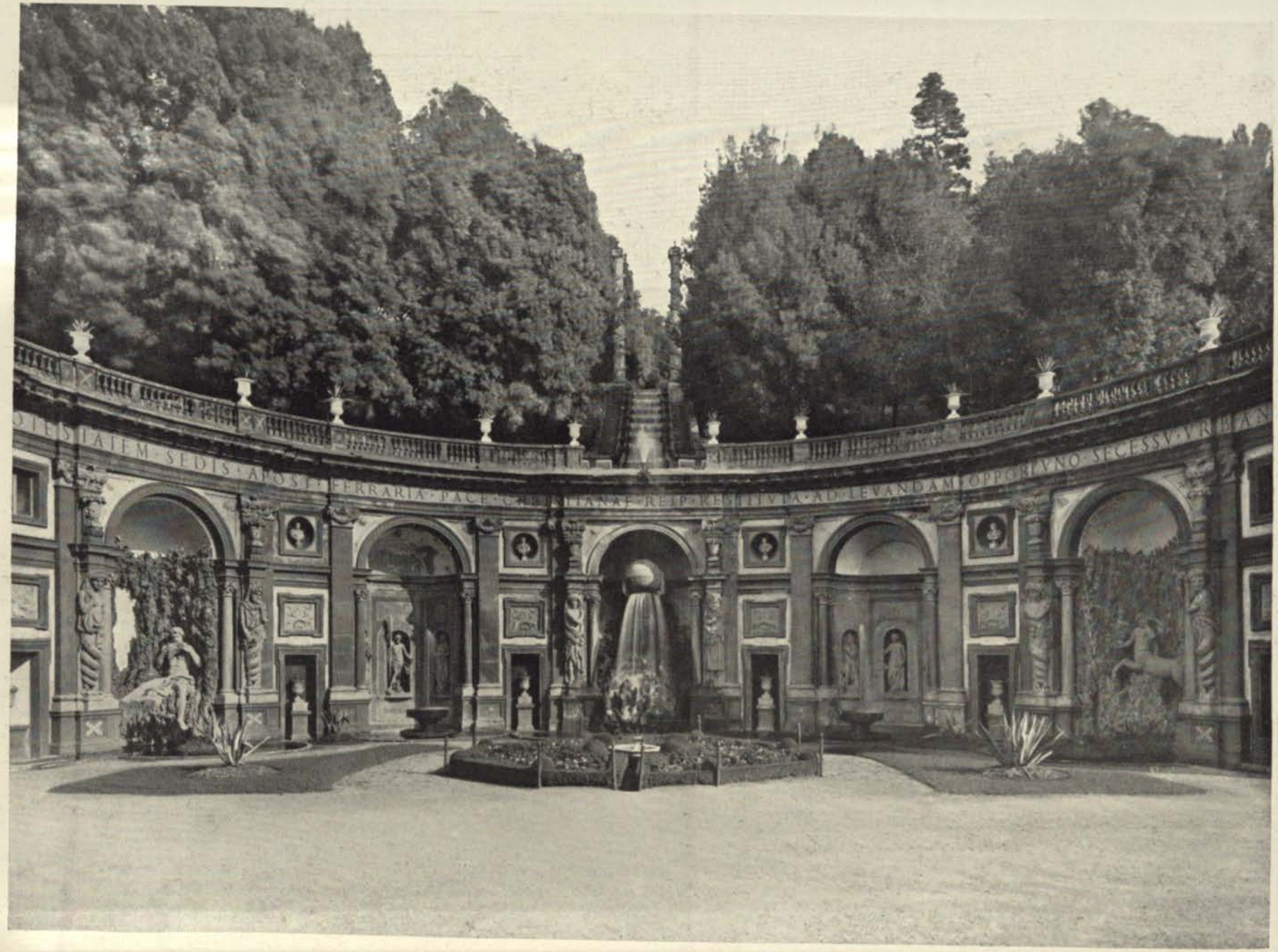
(Phot. Moscioni)

Caprarola, near Rome. Palazzo Farnese. Stairway of 17th century

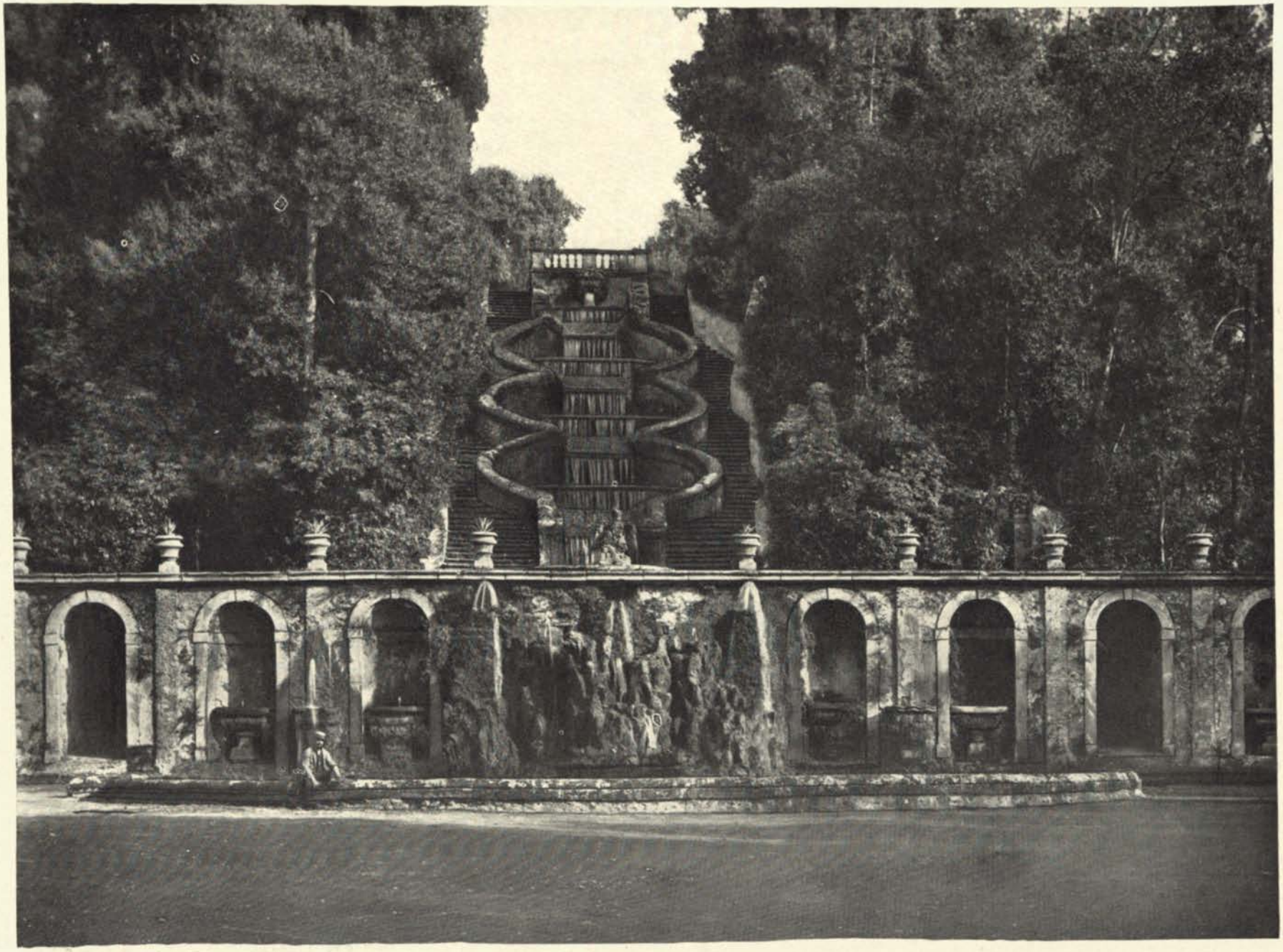


Caprarola, near Rome. Palazzo Farnese. Dolphin Stairway (17th century)

(Phot. Moscioni)

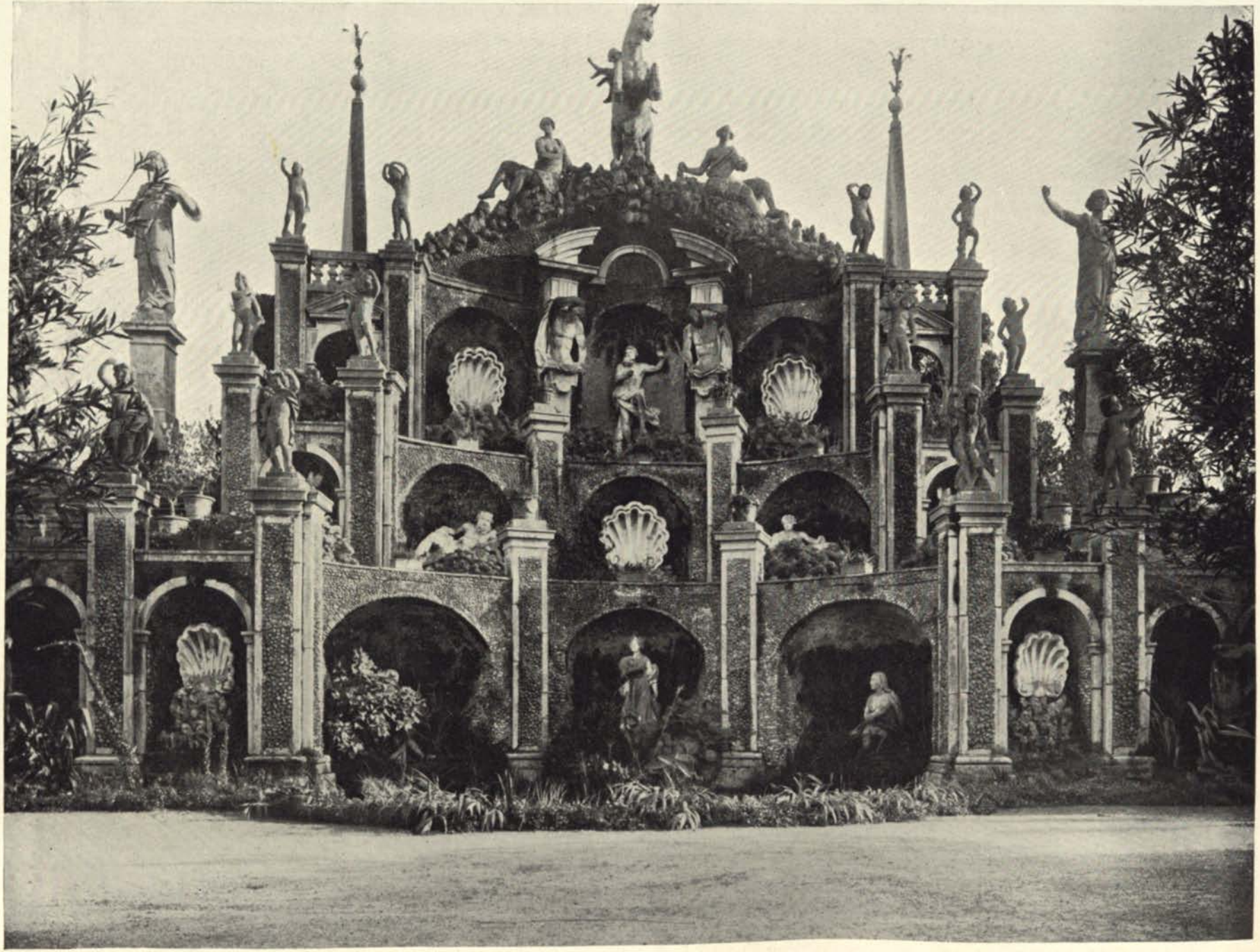


Frascati, near Rome. Villa Aldobrandini (1603). The great Cascade, by Giacomo della Porta and Giovanni Fontana (Phot. Alinari)



Frascati, near Rome. Villa Torlonia. Cascade (17th century)

(Phot. Alinari)



(Phot. Alinari)

Isola Bella (Lago Maggiore). Villa Borromeo (1670). Grotto

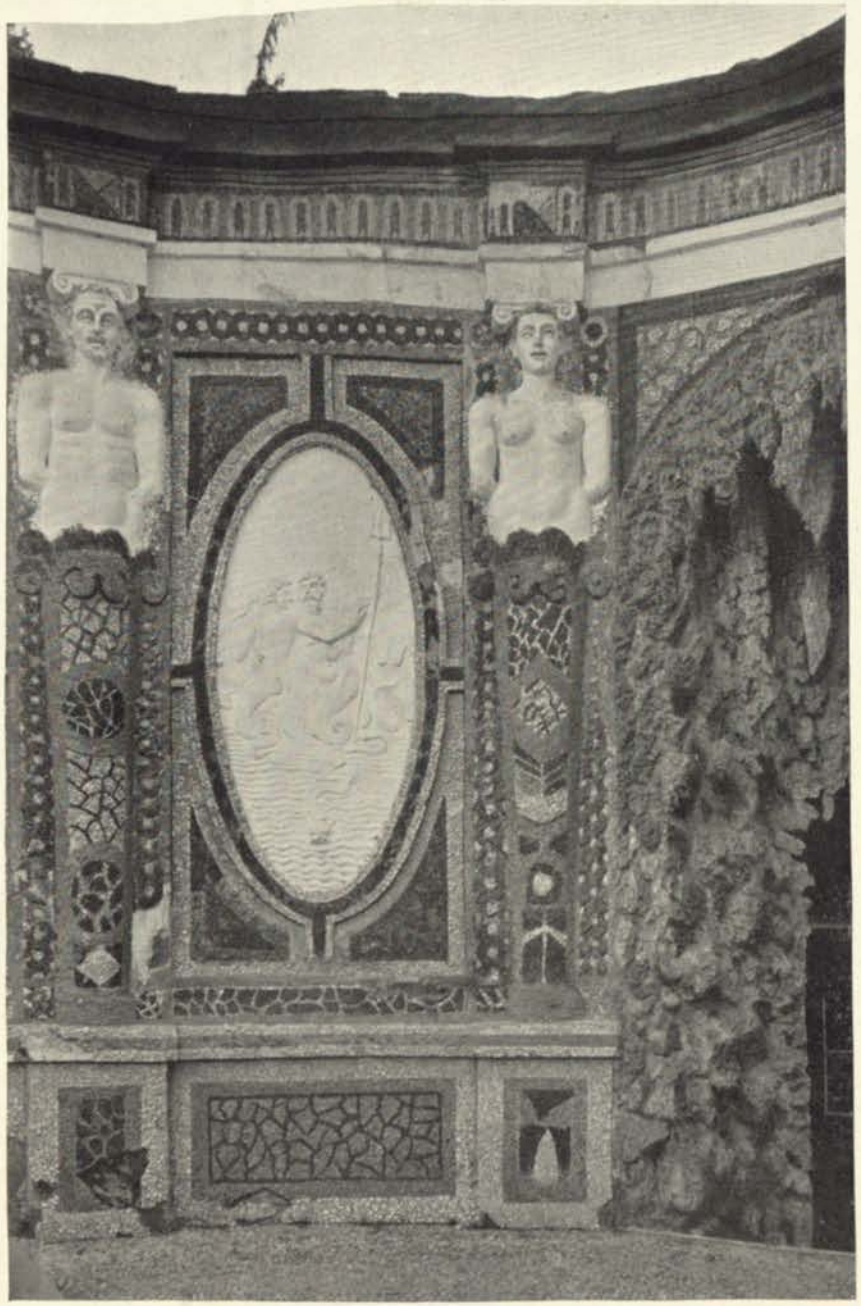
Isola Bella (Lago Maggiore). Villa Borromeo (1670). Grotto with flight of steps (Phot. Büchi)

(Phot. Alinari)

Florence. Giardino di Boboli. Grotto by Bernardo Buontalenti (c. 1570)

(Phot. Moscioni)

Frascati, near Rome. Villa Falconieri. Steps by the Lake (17th century)

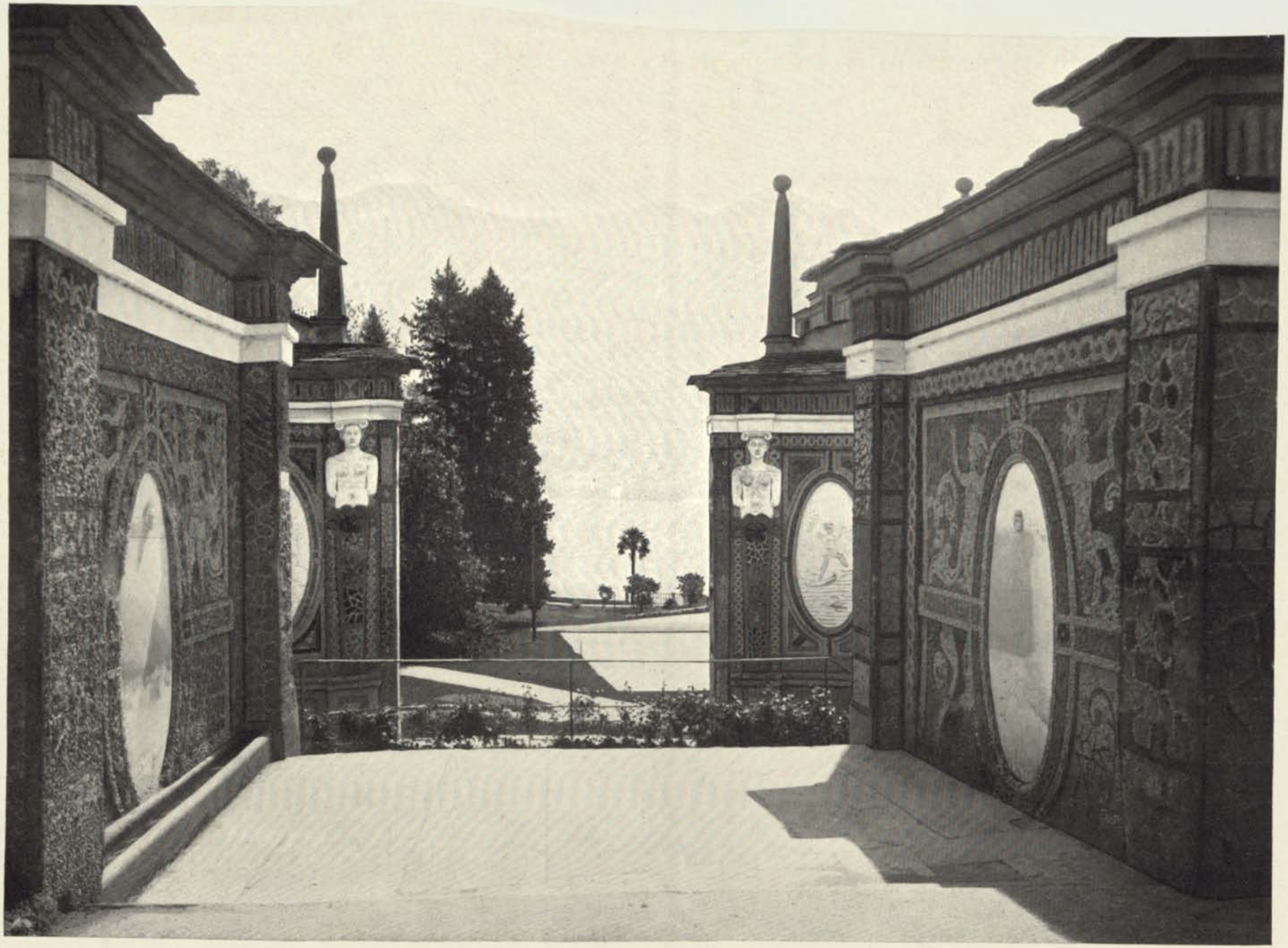


(Phot. Frigerio)

Cernobbio (Prov. Como). Villa d'Este. Grotto, Detail (18th century)

(Phot. Frigerio)

Cernobbio (Prov. Como). Villa d'Este. Grotto, Detail (18th century)



Cernobbio (Prov. Como). Villa d'Este. Terrace in Garden (18th century)

(Phot. Frigerio)

(Phot. Frigerio)

Cernobbio (Prov. Como). Villa d'Este. Flight of steps in Garden (18th century)

(Phot. Montabone-Fumagalli)

Lainate (Prov. Milan). Villa Weill-Weiss. Chief Pavilion in the Garden (17th century)

(Phot. Noack)

Genoa. Palazzo Raggio-Podestà. Grotto by Filippo Parodi (2nd half of 17th century)

Tivoli, near Rome. Villa d'Este. Fountain with twisted columns (1573)

(Phot. Alinari)

Tivoli, near Rome. Villa d'Este. Fountains in the Garden (1573), by Claudio Venardi

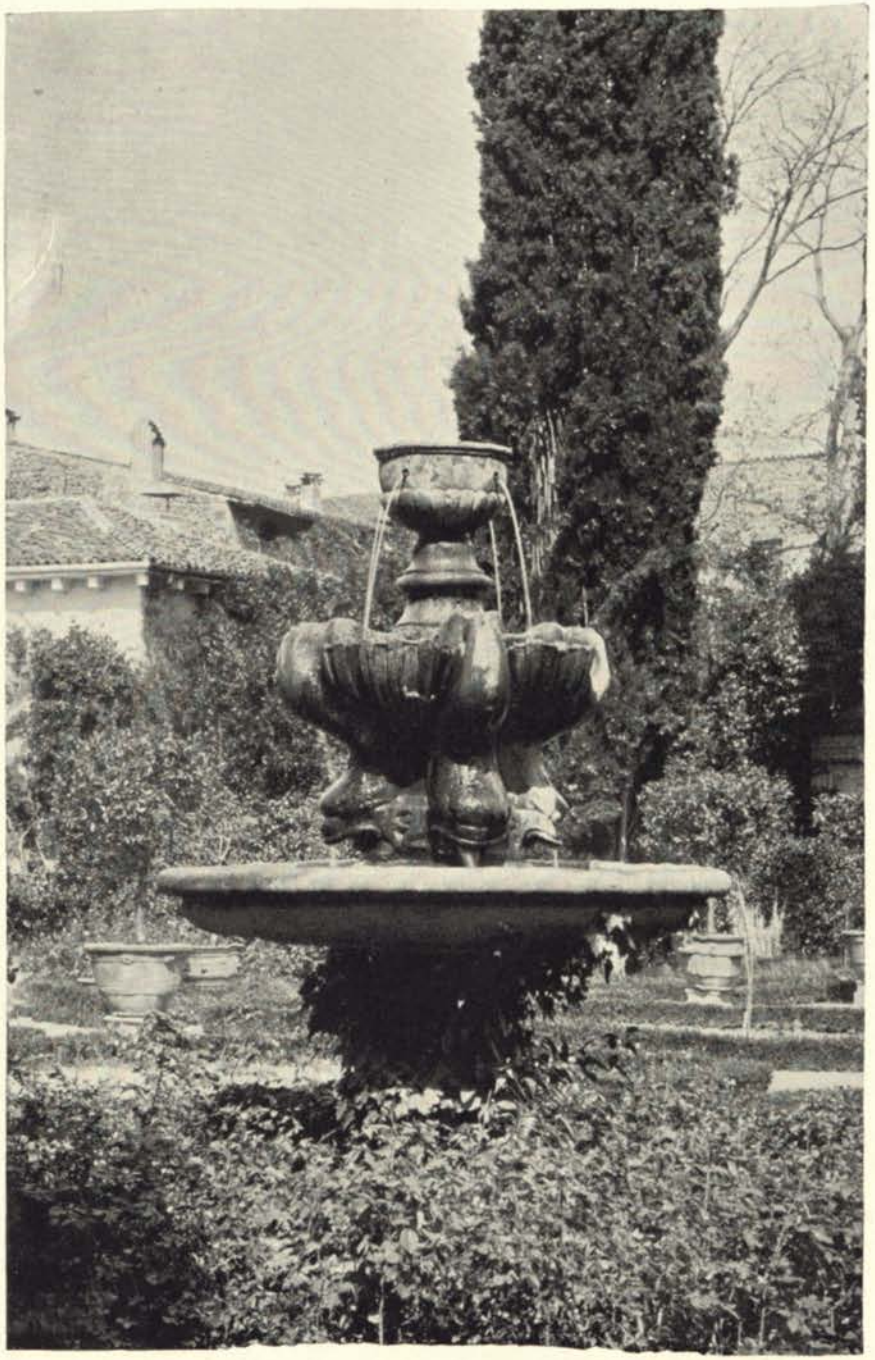
(Phot. Moscioni)

Bagnaia, near Rome. Villa Lante. Fountain (1564—1588)

Frascati, near Rome. Villa Aldobrandini (1603). Fountain by Giacomo della Porta (Phot. Alinari)

(Phot. Moscioni)

Rome. Fontana dell' Acqua Paola (1584—1590) by Giovanni Fontana and Carlo Maderna



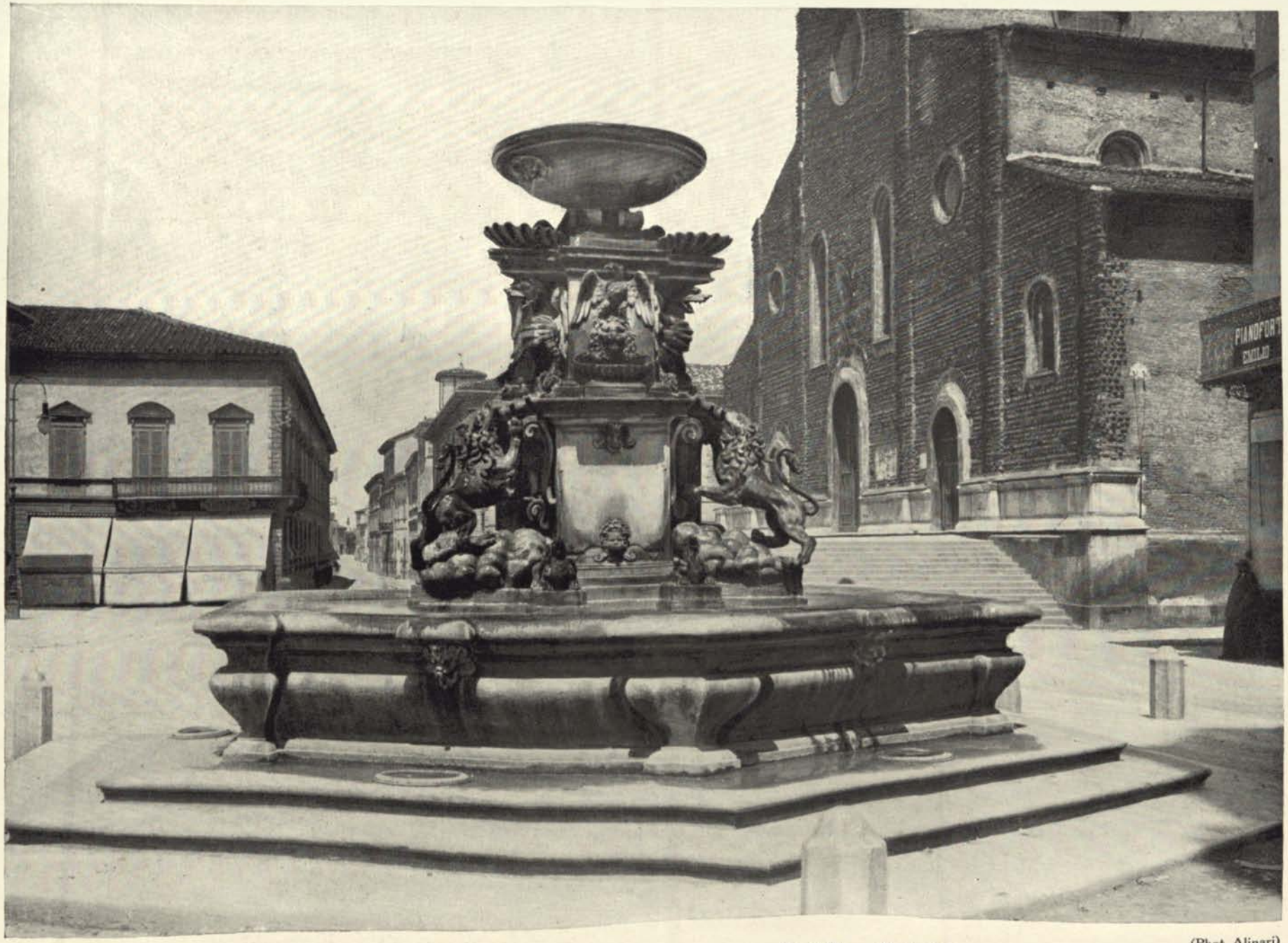
Verona. Giardino Giusti. Fountains of the 17th century

(Phot. Alinari)

Loreto (Prov. Ancona). Fountain (1604—1622) by Carlo Maderna and Giovanni Fontana.
Bronzes by the brothers Jacometti of Recanati

Rio de la Plata by Francesco Baratta Danube by Antonio Raggi Ganges by Claudio Porissimi (Phot. Moscioni)

Rome. Fountain in the Piazza Navona (1647—1652) after a model by Bernini



Faenza (Prov. Ravenna). Fountain (1621) by Domenico Castelli, called il Fontanino

(Phot Alinari)

(Phot. Anderson)

Rome. Fontana del Tritone by Lorenzo Bernini (1640)

(Phot. Istituto d'Arti Grafiche)

Pescocostanzo (Prov. Aquila). Fountain (1745—1746)

(Phot. Moscioni)

Rome. Fountain of S. Maria in Cosmedin (c. 1710), from a design by Carlo Bizzaccheri

(Phot. Alinari)

Rome. Fontana di Trevi (1735). The central part by Niccolò Salvi, the Neptune with the Sea-horses by Pietro Bracci

(Phot. Moscioni)

Rome. Fountain in the Court of the Palazzo Santacroce (1625—1630), by Francesco Peparelli

(Phot. Moscioni)

Rome. Fountain (17th century) in the Court of the Palazzo del Vicariato with the dragon of the Boncompagni

(Phot. Alinari)

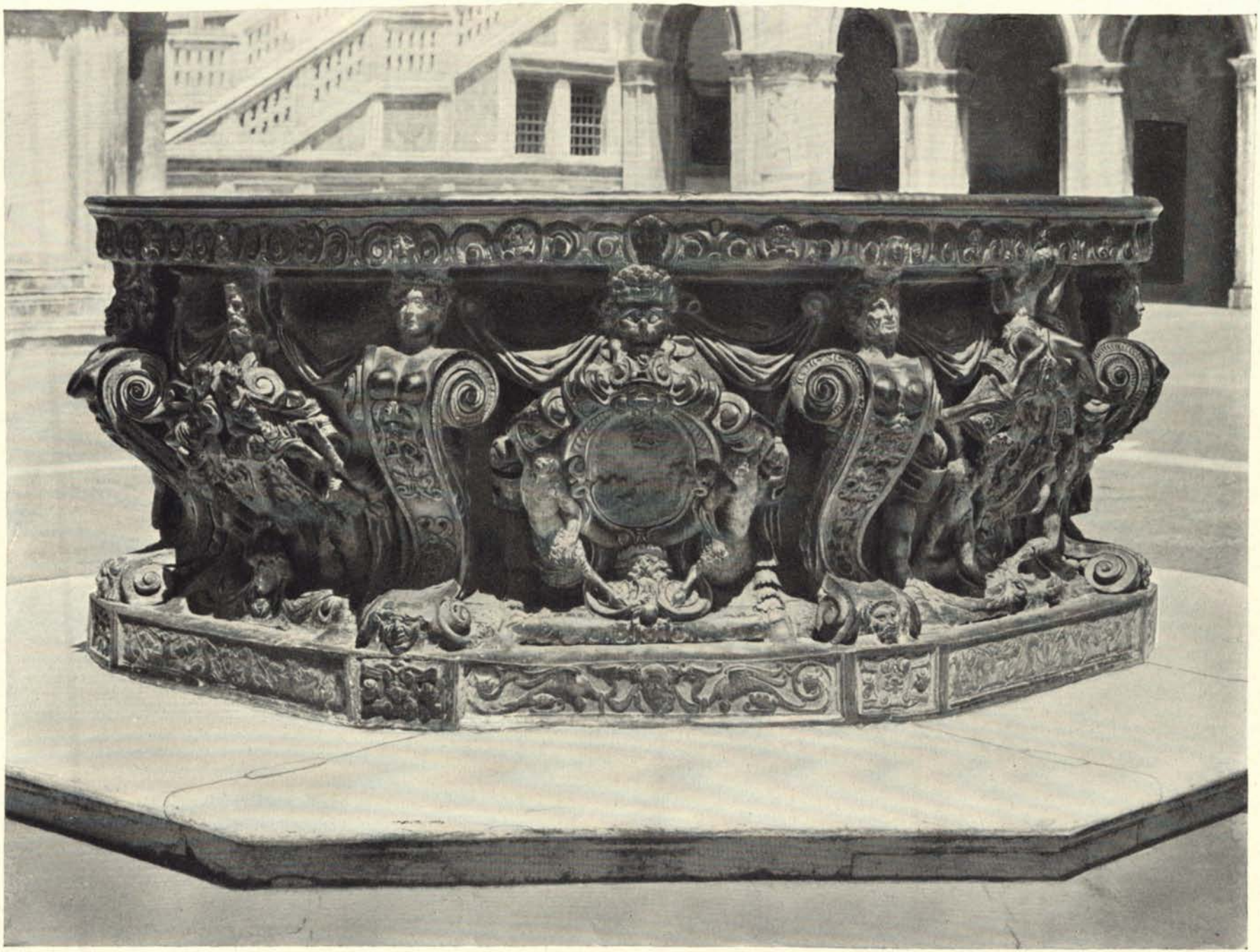
Rome. Fountain in the Court of the Palazzo del Grillo (18th century)

(Phot. Alinari)

Brescia. Fountain in front of the Cathedral (18th century), by Antonio Calegari

Venice. Well in the Court of the Doge's Palace, by Niccolò de' Conti (1556)

(Phot. Alinari)



Venice. Well in the Court of the Doge's Palace, by Alfonso Alberghetti (1559)

(Phot. Alinari)

(Phot. Gargiolli)

Rome. Hospital of S. Spirito in Sassia.
Washing basin (end of 16th century)

(Phot. Moscioni)

Rome. Piazza Scossacavalli. Fountain (1618?), perhaps after a design by Martino Ferabosco

(Phot. Ricci)

Classe near Ravenna. Well (1620) in the Court of the monastery, by Giulio Morelli

(Phot. Moscioni)

Rome. Villa Corsini. Fountain (18th century), only the architectural framework preserved

Tivoli near Rome. Villa d'Este. „Le Cannelle“ (1607—1632) (Phot. Alinari)

Rome. Villa Borghese. Fontana dei Cavalli Marini, by Christophorus Unterberger (1780—1785). The sea-horses by Vincenzo Pacetti

(Phot. Anderson)

(Phot. Alinari)

Parma. Museum. Cupboard. 17th century

(Phot. Alinari)

Parma. Museum. Cupboard. 17th century

(Phot. Alinari)

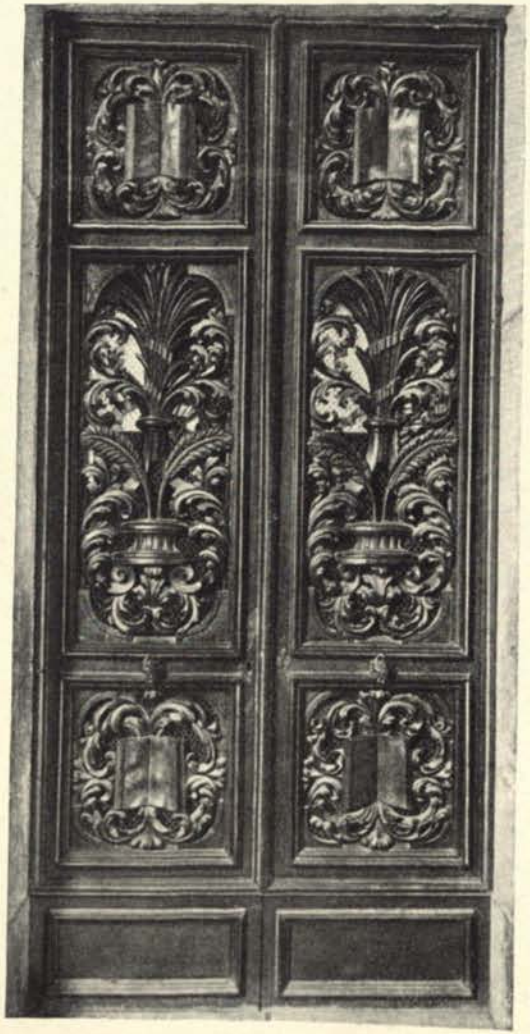
Parma. Museum. Cupboard. 17th century

(Phot. Istituto d'Arti Grafiche)

Macerata. S. Paolo. Cupboard. 17th century

(Phot. Alinari)

Parma. Museum. Wooden Door
(17th century)



(Phot. Alinari)

Montecassino (Prov. Caserta). Library Door
(18th century)

(Phot. Alinari)

Florence. Door of the Church of S. Agata
(17th century)

(Phot. Gargiolli)

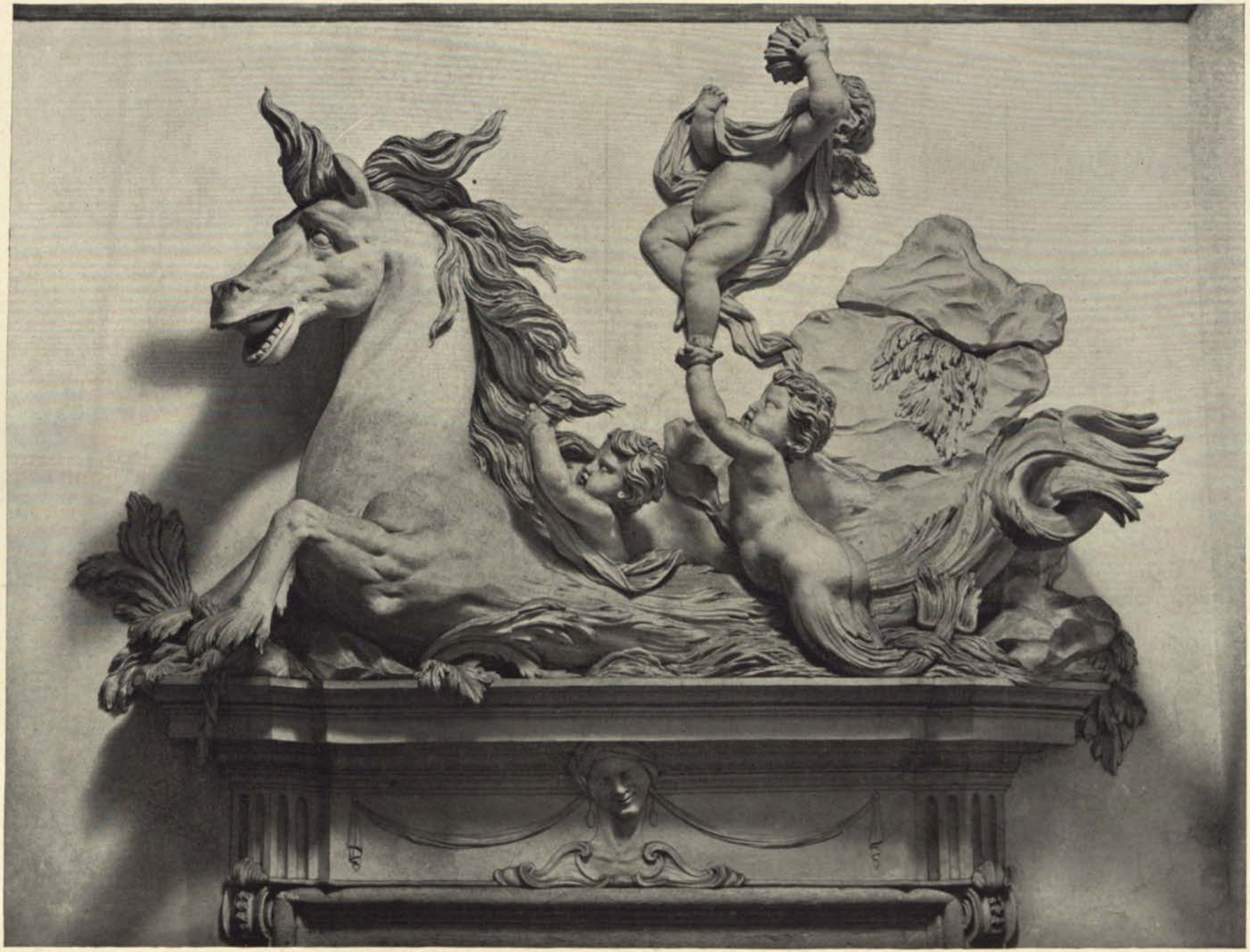
Rignano Flaminio (Prov. Rome). Wooden chest (17th century)

(Phot. Gargiolli)

Rignano Flaminio (Prov. Rome). Wooden chest (17th century)

(Phot. Istituto d'Arti Grafiche)

Lucignano (Prov. Siena). Wooden Reliquary (17th century)



Bassano (Prov. Treviso). Ca' Rezzonico. Door-head in stucco by Antonio Gaidon (1750)

(Phot. Alinari)

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Erratum

Plate 85, in inscription for "four" read "two".

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